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ISSUE 57

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57



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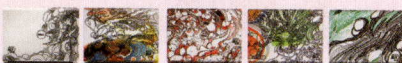
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Editorial

Welcome to Advanced Photoshop

We're always proud of bringing you the latest and greatest modern digital art trends. This month, we're stepping back to the past, by taking a look at the resurgence of retro graphic styles – something that is very popular at the moment.

To prove this point, we set a fresh head-to-head challenge with two artists, giving them the same image to play with, and letting them do whatever they liked. Completely unaware of the fact that we were running a retro graphics feature in this issue, both artists turned out amazing, Eighties-inspired artworks! Check out our colourful feature on page 28, followed directly by the head-to-head challenge.

If, however, you prefer more modern styles, then we have tutorials looking at professional retouching and cutout techniques, and how you can edit video clips in Photoshop.

Also, this issue sees the launch of our new Industry section, which is 14 pages of advice for aspiring professional artists, helping you make your way in the competitive industry, whichever career path you choose to take.

There's plenty to keep you busy until next issue, but if you have time, then join us on Twitter, where you can find out the latest mag news and general happenings from the office of AP! You'll find us at www.twitter.com/advancedpshop.

Julie Easton

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julie.easton@imagine-publishing.co.uk
www.twitter.com/advancedpshop

AIMEE STEWART
Aimee Stewart is a self-taught artist, whose artwork is now for sale internationally through Dairwaigh Gallery. Tree-free cards and her own website. Check it out now, along with her latest work, at www.toxfires.com.



PETE HARRISON
Aelko is the online creative identity of UK designer Pete Harrison. He has worked in agencies in London and freelanced for a variety of high profile clients. He currently resides in South Devon, designing and developing his clothing label Funktush. See his work at www.aelko.net.



NATALIE JOHNSON
Natalie is the deputy editor of the Digital Photographer magazine. This month, she has been taking a look at getting an agent – why you should, whether it's right for you and how much it will cost you. It's the first feature in our new Industry section.



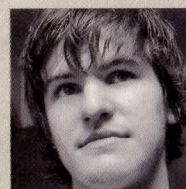
KIRK NELSON
Kirk is on hand, yet again this month to help you out with your HeadDesk queries. Also this month, Kirk explores the art of editing that anyone can be a video editor as well as a Photoshopper with just the one piece of software.



ANTHONY GIACCHINO
Anthony is a 19-year-old self-taught digital artist currently pursuing a professional career in graphic design. He currently resides in Milwaukee, Wisconsin as a freelance designer and student. You can view his online showcase at <http://www.agiacco.net>.



JOHN FULTON
John Fulton operates Atic Fire Photography with his two partners, a thriving imaging company specialising in the hospitality industry and working worldwide. Explore its latest news and extensive portfolio at www.aticfire.com.



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this magazine please recycle it.



Cover image

This month we challenged UK artist Pete Harrison to do anything he liked with the iStockphoto.com model provided. He came up with this Eighties-style composition, which happened to fit in perfectly with our retro-themed issue! He tells us how he created it on page 36. To get it ready for the cover, we added a few touches of our own, namely the striking text. If you want to copy the whole look, then we used the font Cassandra from www.dafont.com.

www.aeiko.net

Model:
ISTOCK IMAGE NO: 5996531

Imageer:
PETE HARRISON

“Eighties-style composition fits perfectly with our retro theme”

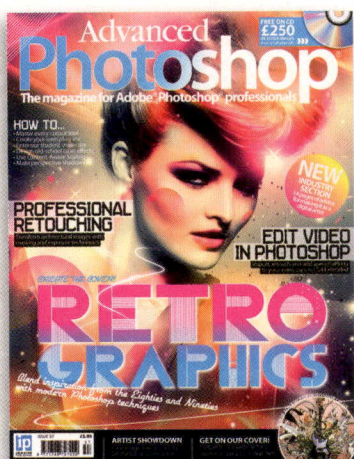
INDUSTRY SECTION

Check it out now, starting on page 70

This month sees the launch of our brand new Industry section, dedicated to helping you become a professional digital artist. Each month we speak to top industry artists, getting loads of advice on how to follow in their footsteps, plus we look at the best university courses from around the world.



inside...



THE COVER

This month you can re-create our fantastic cover image by turning to page 36, where artist Pete Harrison takes on our head-to-head challenge



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See two artists go head to head

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The best digital artists around

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Special Advanced Photoshop readers' offer on page 88. US readers turn to page 15 for a dedicated offer page



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Community

The latest creative news from around the world

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Sell your style

Phokki is a new online service for artists to help showcase their work and make money at the same time. It's an online artist marketplace that produces customised digital artwork to the client's demands.

The innovative platform is designed to help budding and experienced artists to build a client list, as well as giving them a gallery and retail front. You create a gallery that showcases your particular style of digital art and consumers can select from a wide range of the styles available, which are sorted by category. They can then contact you to get a customised artwork created at the stated price.

Phokki claims that the service gives 'a face and a space to artists', which is especially well suited to new artists who need to get on the ladder to commercial works. As well as working for specific clients, there is also the ability to create various merchandise based on the artwork, exposing even more opportunities to make money. CEO Sean Seah explains that the Phokki marketplace is a service where "artists can finally publicise their work to a global audience, gain international recognition and ultimately create a legacy for him or herself."

It is easy to get started, too. First, take a trip to the website and sign up to the service. Next, you can upload your portfolio as

BEFORE AND AFTER: You can provide before and after samples of your style, which help visitors to see what you could do to a photo of their own easily



samples of your unique style. That's it! You're now ready to receive custom commissions from anyone, anywhere in the world. The site is supported by a rousing active artists' community to share news and advice.

On the homepage you will find a link to the service's latest Twitter updates, currently running competitions, videos of artists creating their styles and much, much more.

PERSONAL GALLERY SPACE: On Phokki you can upload samples of your work to enter the design marketplace, giving you exposure as well as touting your wares for potential commissions



www.phokki.com

Community

In the news: Q&A

JEFF BUTTERWORTH

We interview Jeff Butterworth, CEO of Alien Skin Software, and get him to answer our queries on the company's plug-in Bokeh, his background and his views on the industry...

Q: CAN YOU GIVE US A BRIEF OVERVIEW OF WHY USERS UTILISE BOKEH?

A: "Photographers use Bokeh in order to manipulate focus, much like a view camera or a Lensbaby. Bokeh is able to soften distracting backgrounds in order to draw attention to the subject. The advantage of Bokeh over a tilt-shift lens is that the creative choices can be made after the shot is taken. And, of course, Bokeh is much less expensive than a tilt-shift lens."

Q: ARE YOU A PHOTOGRAPHER?

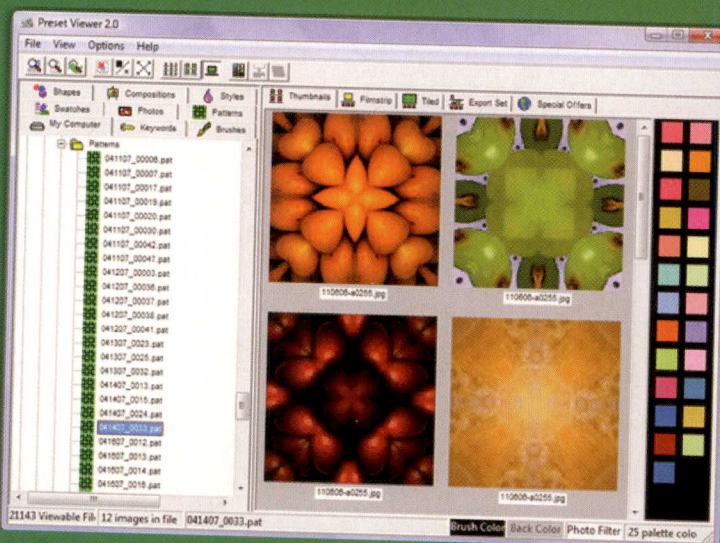
A: "I am just a hobbyist photographer rather than a professional, and so is Terence Tay, the creator of Bokeh. However, many professional photographers advise us, including Jim White, our in-house pro."

Q: WHERE DO YOU STAND ON THE MUCH-DISCUSSED IN-CAMERA VS POST-PRODUCTION DEBATE?

A: "I think that it is best to get a photograph as perfect as possible during the original capture. However, the needs of the moment sometimes prevent you from getting every aspect of a photograph just right. That's where tools like Alien Skin Software's Bokeh and Exposure can help you get the final result that you intended. I love the flexibility that we have these days to creatively alter photographs. Ansel Adams did it with darkroom techniques. We just have more tools these days in our digital darkroom."

Find out more at www.alienskin.com

Discover Preset Viewer 2.0



LOVE MATCH: Save time and money with this low-cost cataloguing app

When faced with this very dilemma, husband John Tuma developed a new application for his wife: Preset Viewer 2.0. Designed to help Photoshop users identify brushes, custom shapes, compositions and images, it also allows users to quickly sort and display them. Aiding creatives to locate just the right brush for their needs, this time-saving plug-in should be top of every creative's wish list, and priced at just \$37 – with discounts for students and NAPP members – there's no reason

not to get your hands on this plug-in!

But if the low cost and time-saving benefits aren't enough to tempt you, then you may be swayed by some hidden applications. Create colour swatches from a photo in just a few simple steps, while the keywording action can be used to sort through and catalogue photographs and digital artwork without any additional program.

Finally, the Tumas are so confident with their product that they're even offering a 30-day full-money-back offer if you're not completely happy with Preset Viewer 2.0.



www.tumasoft.com

Get creative with Bokeh

You may have heard of the Alien Skin Software plug-in Bokeh, but how many people can say they know how to get the best from the program? You may have had a play and realise its creative uses, but Jeff Butterworth, CEO of the company, has released an online tutorial aimed at allowing users to make the most of the app.

Designed to replicate the effect of tilt-and-shift or perspective control lenses, Bokeh is a lens simulator and selective focus tool. This means that after you've taken a shot, you can change the depth of field. In the online tutorial, Butterworth utilises the tool to create toytown effects of real-life vistas.

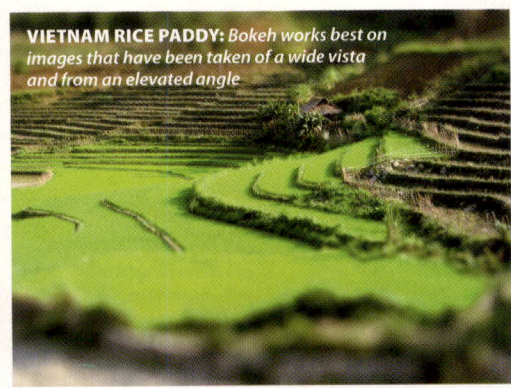
This is done by simply adding differing amounts of bokeh (or lens blur) to selective parts of your image in order to create a smaller point of focus.

Tilt-and-shift lenses are seeing a resurgence in popularity with the likes of Canon and Nikon both launching new glass recently. However, these lenses are extremely expensive. Jeff Butterworth explains: "I love the

flexibility we have these days to creatively alter photos. Ansel Adams did it with darkroom techniques. We just have more tools these days in our digital darkroom."

Alien Skin Software's Bokeh costs \$199 (in the region of £133) and allows photographers and artists to make creative choices about aperture and creative depth of field after the shot.

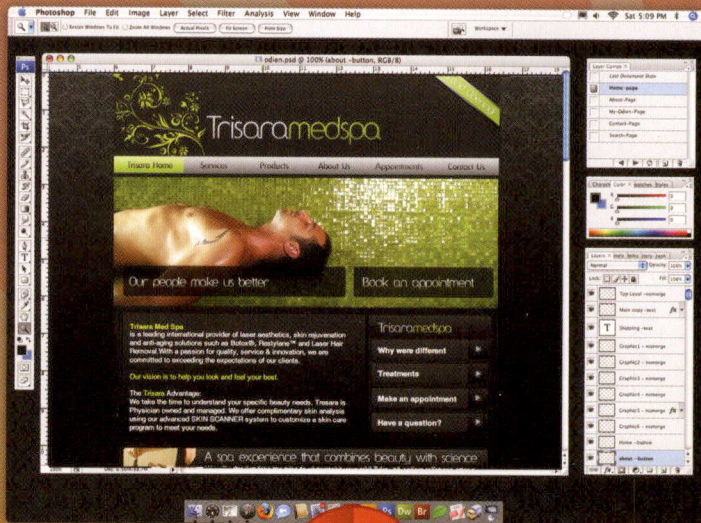
VIETNAM RICE PADDY: Bokeh works best on images that have been taken of a wide vista and from an elevated angle



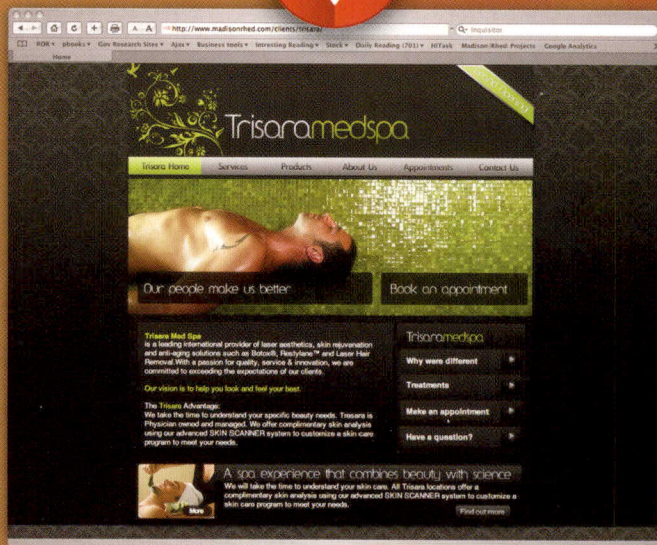
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Photoshop User Magazine
March 2007

"I just recently purchased SiteGrinder 2, not knowing the first thing about websites, and just built and uploaded my own. [SiteGrinder 2] is the best money [I've] ever spent on a graphics program. Thank you."

*Kelly Mastergeorge
Masterpiece Creative Designs*

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Community Mailbox

Do you have a question about the magazine? Email your thoughts to advancedpshop@imagine-publishing.co.uk or visit www.advancedphotoshop.co.uk/forum

SUBJECT: Voxel art
FROM: Charli Edwards

Hey there! I received the latest issue with the tutorial on voxel art and decided to pluck up the courage to have a go. The tutorial was really useful and despite me not sticking solely to pen work (there are a few brushes in there too), I'm really pleased with the outcome and will definitely keep experimenting. Thanks for that!

I've uploaded the artwork to my profile on the **Advanced Photoshop** gallery site (you can find my personal section at www.advancedphotoshop.co.uk/user/charlotte1403) and would love any feedback from you guys. In my current employment I rarely get the chance to experiment, so it's nice to have something that still manages to get me interested after a long day at the office. Hats off to you!

Editor replies: Wow, Charli, that's really great! Voxel art is not the easiest skill to pick up and it takes a great deal of time, but the key to it is experimenting with what works for you – which is what has resulted in this great image. I definitely recommend that fellow readers take a trip to your gallery and see this in full view as the detail is really nice – and while there, why not leave a comment and a rating?

SUBJECT: Cover art
FROM: Ron O Cook

I am one of the first Photoshop experts, having started way back in 1988. I taught

"Voxel art is not the easiest skill to pick up and it takes time, but the key to it is experimenting with what works for you"



VEXEL CREATIONS: A great voxel image by one reader after following the fantastic tutorial by Sarah Teer in issue 55

Communication Arts (including Photoshop and Virtual Reality) for some 22 years, and was a national award winner many times in the past when I had my own advertising agency. I am retired now, but I still love creating images. So, how do I get some of my stuff on the cover? I recently found your magazine at my local bookstore in the USA (San Antonio, Texas). I would be glad to get involved.

Editor replies: Hi Ron, it sounds like you really know your stuff! And I would love to see your artwork, too. When we are looking for options for our cover, we use community art sites like deviantART to browse for the latest talent, or go through personal websites, so send on over a URL link and I'll check it out.

The team also keeps a close eye on work uploaded to our gallery site, so create a free gallery there, too (www.advancedphotoshop.co.uk). I'm always happy to receive links and low-res images to my email address, so pass it on over to julie.easton@imagine-publishing.co.uk.

SUBJECT: Professional output
FROM: Partel Unga

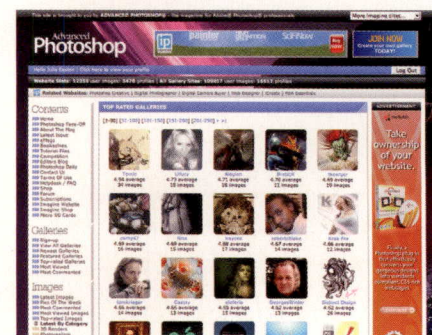
Hey **Advanced Photoshop**! I have a few questions, but before that I just want to praise the magazine – it's amazing so far!

I'm using a PC with Photoshop CS3, and I'd like to know how to get started on big works like famous artists do? What I mean by that is if you look at issue 53, the collaboration between Anthony Giacomino and Archan Nair has many colourful lines and everything. How do you do those things? Is it texture used from a stock site or do you have to create those yourself? Also, what are the figures for canvas size and resolution supposed to be?

Editor replies: Hi Partel. One of the most-asked questions that I get emailed about is how to create professional-standard works like the artists that we feature in our Insight sections and interviews. Unfortunately, there is no easy answer, apart from simply to practise, practise and practise some more! The aim of **Advanced Photoshop** is to get these big artists to showcase their work and reveal their design secrets so that people like yourself can learn from them and develop your own style.

Coincidentally, the two artists that you have mentioned have been kind enough to do tutorials for the magazine. Archan Nair revealed how to get more from stock images in issue 53 of **Advanced Photoshop**, and this issue Anthony Giacomino is looking at professional cutout techniques.

Also, search the web for tutorials on sites like <http://psd.tutsplus.com/>, as this really is the best way to learn. As always, send in anything that you're proud of and would like to show off to us.



GET A FREE GALLERY: Use the **Advanced Photoshop** gallery to upload works – the magazine team are on there daily to comment and rate your images



SUBJECT: Freeware solutions
FROM: Roberta Lannes Sealey
 Hey AP. Over here in the States, we're really hurting for money in education (well, in every way). I teach Photoshop and other digital arts in high school and I'm always begging for money for plug-ins. In the new edition of **Advanced Photoshop** (issue 54), you offer some reviews on great plug-ins and at the bottom give the addresses for freeware that are just as useful as the professional stuff.

I just wanted to say thank you very much for these. We downloaded them and are using them already. My students are gobsmacked and their work has already jumped to a higher level because of them – mine as well! Keep up the great work.

Editor replies: I couldn't agree with you more, Roberta. It's not always the case that you just get what you pay for. In the vast world of Photoshop, there are so many great plug-ins, brushes, textures, stock images and video tutorials that are completely free and they can really make a difference to your artwork. We do try and pack as many of these as possible onto our free cover disc each month, and will continue to give credit to great plug-ins, no matter how cheap they are!

SUBJECT: Credit concerns
FROM: Francis Gerald

Hello there. I have to praise you and all the teams of Imagine Publishing (www.imagine-publishing.co.uk), **Advanced Photoshop** and **Photoshop Creative** (www.photoshopcreative.co.uk). I know you welcome the constructive opinions of your readers, so I'll try and get straight to the point! Looking at the galleries, I have noticed that you have given so many awards for best pictures, but you have overlooked the fact that so many works are

"The aim of Advanced Photoshop is to get these big artists to showcase their work and reveal their design secrets"

composed of so many stock images that little or none of the work has actually been done by the presenter of these pictures! This is simply not art. What name could you possibly give to the assembly of other people's work?

Before giving awards out, would you please look into how much is their own work, because there are so many fantastically talented artists that are so deserving of recognition. I have looked at comments left for pictures, and I must admit that I too have said 'Oh! Great composition!', but have afterwards realised that very little was actually their own work. I know that using photographs taken by others to create an entirely different scene is often necessary, but surely there is a limit... isn't there?

Editor replies: Francis, I think I feel a debate coming on! Thank you very much for speaking your mind; like you say, we really do value all the constructive opinions that come from our readers, and this is apparent in the way that **Advanced Photoshop** is evolving into a vital resource for experienced Photoshoppers. Perhaps we can get a general consensus from our readership as a whole on the matter? Email your thoughts to julie.easton@imagine-publishing.co.uk or get on the forum.

PRO TECHNIQUES:
 The tutorials in **Advanced Photoshop** help you learn how to design like the professionals do

On the forum

SUBJECT: Merging blending modes
FROM: mattexton

Okay, here goes! I have a collection of layers with different blending modes that I wish to merge, which are green glowing streaks with white and green soft brush highlights behind the streaks. The streaks are set to Screen but the brush highlights are set to Normal, and if I try merging them then they reset the layer to Normal, which shows the black that the Screen mode removes. I need a way of merging together a layer in Screen mode with my other layers that are set to Normal, so that once I have the merged layer, it removes the black and I don't have to change the mode to Screen as this lightens my original Normal layers.

FROM: unknown

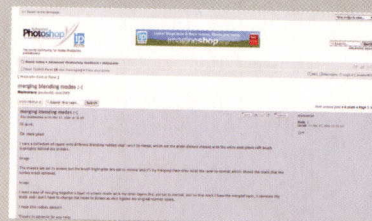
Have you tried selecting all the layers at once, then merging them together rather than one by one?

FROM: mattexton

Well, the thing is, I can merge all the layers together and this works, however, the glows are made from several different layers and I just want this as one separate layer to the rest. When I try merging these together, that's when the black appears.

FROM: Belic

Why do you need to flatten the layers? Why not just put them all in one big group? You may yield some results if you are able to hide all other layers, create a new layer and follow Image>Apply Image.



Can you help fellow readers?
www.advancedphotoshop.co.uk

Community

On the web

www.advancedphotoshop.co.uk

Our website and readers' forum is perfect for showing off Photoshop creations. We present the best images on the site this month. Log on and upload to get your images here next issue!



SWIRLS OF MUSIC

ARTIST: Wendy Lipovsek

WEB: www.advancedphotoshop.co.uk/user/cocacolagirlie

"I come from Belgium, but live in Germany. I'm 36 years old and a mother to two adorable twins. I've been working with Photoshop for five years now, so to some I guess I'm still a beginner and to others, well, I may be a pro! Take a look at <http://cocacolagirlie.deviantart.com/> and judge for yourself. I started working on this piece with the thought of making something a bit rock'n'roll. I used a lot of different swirl brushes, the bass guitar and some light effects to create this piece. It was one of my quick ones, completed in about 45 minutes."



LADY OF THE LAKE

ARTIST: Simon Nathan

WEB: www.advancedphotoshop.co.uk/user/simonnathan

"I've wanted to experiment with photomanipulation for some time and Photoshop has helped me to do this. My work tends to follow a particular theme of placing people in environments they would not normally find themselves, and *Lady Of The Lake* is the latest addition to this. The work took around 36 hours to produce from start to finish. It consists of approximately 20 different stock images from deviantART and around 30 fill and adjustment layers."



BRAVE NEW WORLD

ARTIST: Alex Reeve

WEB: www.advancedphotoshop.co.uk/user/mimetic

"This piece was an experiment with a new style, trying to achieve a certain look and feel. There was no specific inspiration, but as with much of my personal work I tend to make a lot of it up as I go and draw much of my inspiration from the work of others. With this piece, I started by masking the model and blocking out the composition, then adding and removing details and elements as required in order to create the desired result. I'll almost always finish an image with extensive use of adjustment layers, as well as the Unsharp and High Pass filters."

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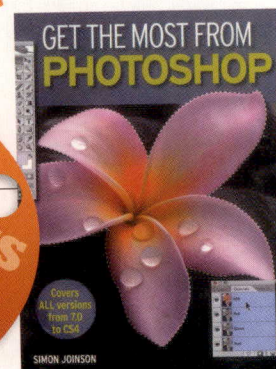
Web challenge

The winners

Challenge reference: **AP 056**

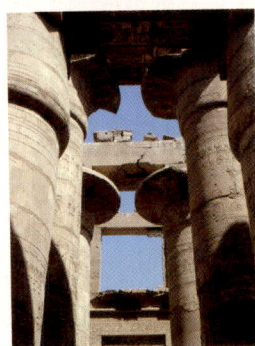
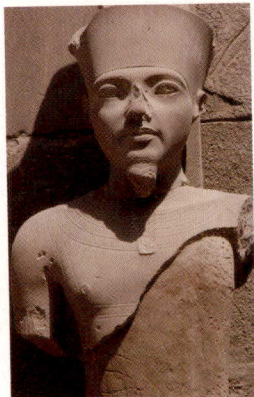
On our website, www.advancedphotoshop.co.uk/competitions.php, we run a web challenge where you are asked to create an image in Photoshop using at least one of three images provided. These challenges are updated monthly and they are becoming increasingly popular, so get your entries in for a chance to win.

Check out the website for details of our latest challenge and how to enter. The winner will collect a special prize for that month (prizes change frequently) and will also have their design printed in the magazine, along with two runners-up.



Our prize this month is a copy of *Get The Most From Photoshop* by Simon Joinson (David and Charles, www.davidandcharles.co.uk). This has a whole series of photo-based projects and clear step-by-step walkthroughs covering all versions of Photoshop.

Challenge start images



THE PROPHECY

ARTIST: Giuseppe Parisi
WEB: www.g2-studio.com

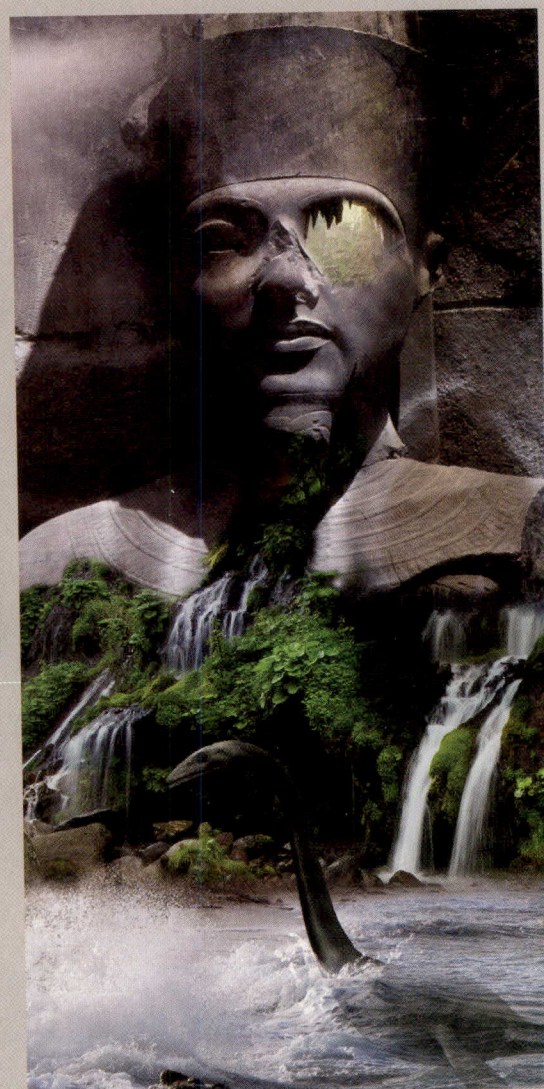
"I wanted to create the aftermath of a catastrophic prophecy in the ancient Egypt. The idea was suggested by the images provided for the contest when I saw the photo of waves on the shore and an old Egyptian statue. The final work is a composite of several photos combined with digital painting to recreate a believable night scene with a temple flooded by a torrential rain and some wild vegetation covering the whole architecture."

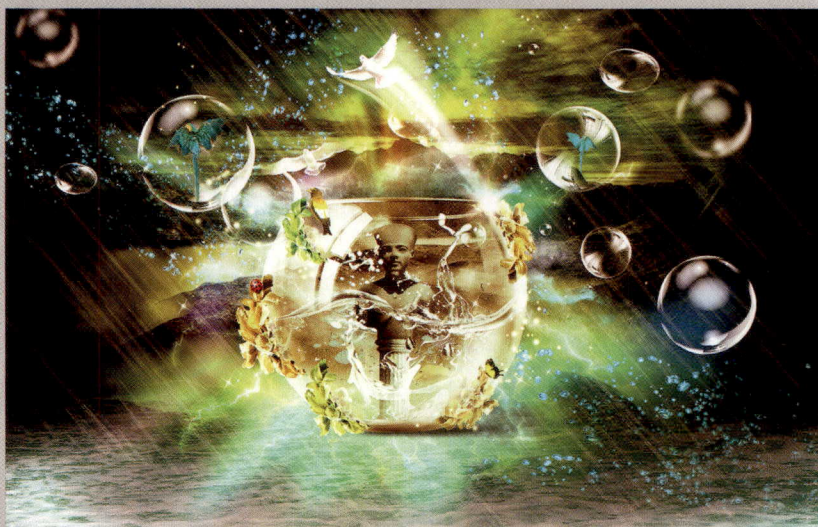


PARALLEL WORLD

ARTIST: Lucas Kuta
WEB: www.advancedphotoshop.co.uk/user/Qbear

This unusual image caught our eyes because it was just so different to a lot of the images submitted. It uses the source imagery to its best and the merging of all the elements together to produce the final composition is very accurate. We had to ask Lucas Kuta, the artist, about his inspiration for the piece: "This picture was inspired by the theory of parallel worlds – and *Tomb Raider* game levels as well!" he explains, going on to describe his methods: "I connected a few textures and brushes, and focused basically on the lights and colouring."



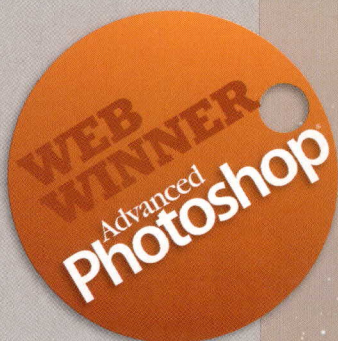


AQUARIUM PHARAOH

ARTIST: José Paulo Amorim Reis

WEB: <http://www.zepaulocreation.blogspot.com/>

"The purpose of this creation, entitled *Aquarium Pharaoh*, was to give life to the statue image provided. In this composition I used a lot of different blending modes to mix all the images together. I created some lighting effects in order to give more 'life' to the statue. All of the image is surrounded by the 'nature' concept: the water (bubbles, rain, drops and sea) will enhance and will give life to the pharaoh in the centre. The image was composed with blending masks, and at the end I sharpened the creation to give more punch to the details. All the animals used in the composition had the concept of 'life', along with water and earth that is reflected in the bottom and background of image."



PHARAOHS REIGN IN ETERNITY

ARTIST: Martin Witkowski

WEB: <http://killer1022.com>

It was a hard judging month as there were so many great entries, but Martin's stood out for its use of the start image, the amazing textures and the great lighting effects. He says: "*Pharaohs Reign In Eternity* was created by mostly brushing and filters in Adobe Photoshop CS3. I first began by cutting out the Pharaoh from the original picture by using the Pen tool. I then duplicated the image many times and added different types of filters to distort the image. I used custom brushes, which I made from smudging different images to finish it off. The meaning of *Pharaohs Reign In Eternity* is that no matter how powerful you may be, you will end up in the same faith, death. Yet, death is not an end because history is eternal."



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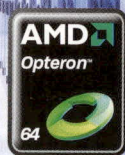
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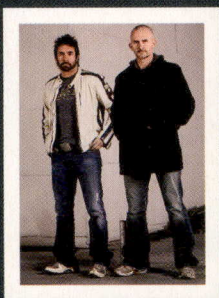
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Interview

ATTIK



We talk to Simon Needham and James Sommerville, founders of the internationally renowned ATTIK agency, and discover how they took their local Yorkshire studio to the very top

There's something hungry living in the ATTIK, and it's been gobbling up clients across the world for over 20

years. What is it? It's Simon Needham and James Sommerville's monstrous ambition for all things creative, which has shaped ATTIK into one of the globe's most successful design agencies.

Both have tirelessly evolved ATTIK's appeal, working with massive clients including MTV, Sony, Virgin, AIM and many, many more. But amazingly, their creative roots started with them working from Sommerville's grandmother's attic bedroom in their hometown of Huddersfield, back in 1986 – the very room the company would go on to be named after. "With a grant from The Prince's Trust and a good deal of ambition, we bought ourselves an Apple Mac, which was revolutionary for the time, and set about evolving our design sensibility," Sommerville explains.

Since then, ATTIK has explored the potentials of graphic design, illustration and animation in the fast-moving digital arena. But the early Nineties saw Needham and Sommerville re-evaluate their

attitudes towards design so they could further the potential of their more commercial styles.

Sommerville reveals: "We got pigeonholed for a certain multi-layered style. It was cool for a while, but we decided to become business thinkers and no longer self-centred designers. We adapted our style to reflect the clients' needs rather than our own desires." Today, they have reached a perfect middle ground where they still respect the brand position of each client, but are confident at pushing them forward into a new space.

Often tagged as a youth market agency, ATTIK also caters for the more mature client, as Needham expands: "In particular, those companies wanting to look a little younger. We have to respect their existing or historical identity, but sprinkle some vitality across them at the same time. The bottom line is you can't have just one style otherwise you will be avant-garde for a while

then quickly fade away. We soak up everything as we travel, read, play and whatever else we do at work and at home."

Globetrotting

Travelling has always been a key factor in influencing the agency's success. Liaisons with international clients, promoting its brand personally, has provided ATTIK with a really strong sense of character, producing lasting working relations in their 20-plus years in the design industry. However, a lot of this exposure is due to ATTIK's compilation of concepts known as *Noise*. This editorial device massively helped to augment ATTIK's global appeal, as Sommerville reveals: "Back in the early Nineties, we were working on lots of local projects in our hometown of Huddersfield, Yorkshire. The work was okay, but not really where we wanted to be. So we set



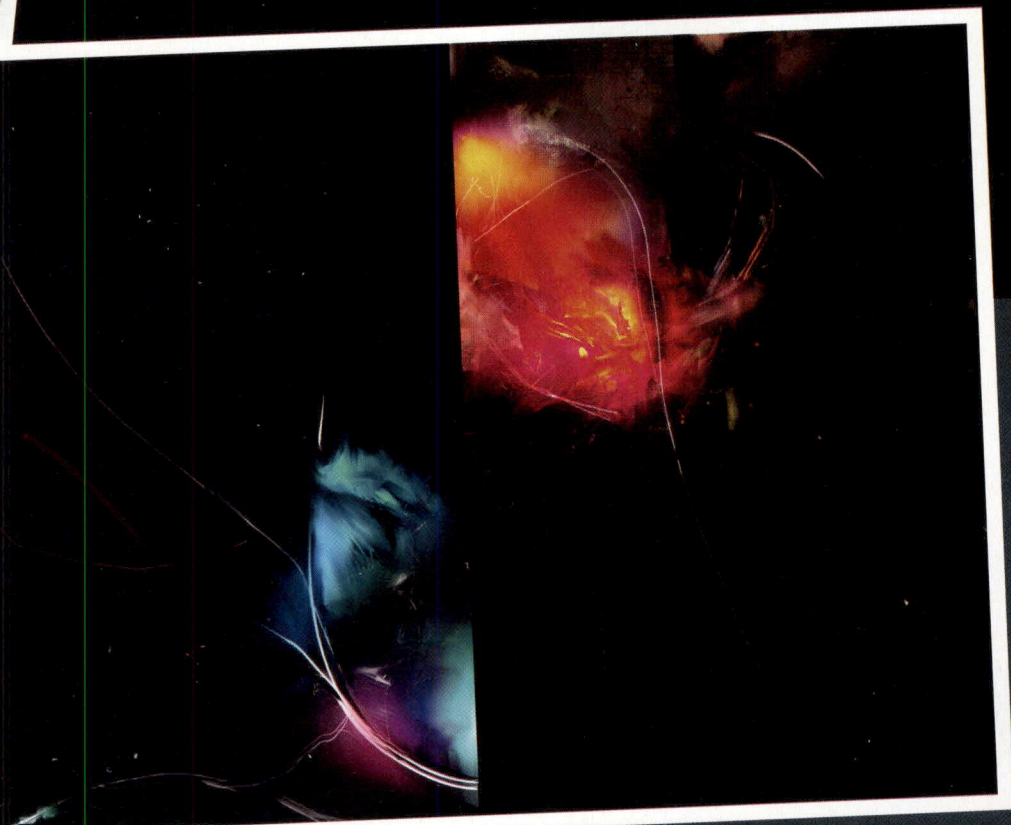
"You can't have just one style otherwise you will be avant-garde for a while then quickly fade away. We soak up everything we do"



NOISE 3.5 (OPPOSITE): Noise 3.5 came about when ATTIK decided to open a studio in Sydney to tie in with the 2000 Olympics. Unable to create a full-scale hardbacked book, it went back to the Noise 1 format, reducing the page count but increasing the page size, creating the most rare Noise book

NOISEFIVE (ABOVE): "We could easily have left Noise to drift off after Noise 2, 3 or Four, but determination to allow our teams to push their creative boundaries resulted in the new NoiseFive book," explains Sommerville

NOISEFIVE (LEFT): "With NoiseFive we have produced a book that is commercially unviable, as a testament to our confidence in our own voice, our passionate beliefs and our loyalty to the ATTIK brand," reveals Sommerville



Interview



NOISEFIVE: "Right now we are involved in some Hollywood-related projects and World Cup 2010 projects in South Africa, but that's as much as I can say right now. NDAs and all," explains Needham



NOISEFIVE: "We are happy with our position in Yorkshire; we strongly believe in staying true to our Northern roots and given that 90 per cent of our clients are overseas, we don't see the physical position of our studio as pivotal to our ability to win clients," reveals Needham

» about targeting more colourful clients in London, such as MTV Europe, Sony PlayStation and Sega Games.

"The problem was our provincial portfolio didn't really sell us very well to these types of clients," admits Sommerville. "Basically, we were a small graphics shop in the north of England and, to be honest, nobody was willing to do anything experimental at all. So we invented *Noise*. It really started as a way to prove to these potential clients that we could create work in keeping with their sensibility." Needless to say this worked and ATTIK London launched in 1996, born on the back of the success that the book brought about. Subsequent *Noise* launches allowed Needham and Sommerville the chance to release more creative energy and open doors with more progressive brands. America was the next natural destination for them.

"New York was the obvious choice," explains Sommerville, "plus the tickets were the cheapest and the city was accessible to the care-free. Design coming out of agencies like ATTIK at that time was utterly different from the flat, monochromatic work being produced in the United States. This was also the penultimate moment for the premillennial frenzy of digital art." Armed with just 24 sample copies of *Noise 3* in a suitcase, Will Travis (now ATTIK's vice president) and Sommerville landed in the Big Apple. Here, they began a four-day adventure of back-to-back meetings, selling the title to retailers on a basis of sale or return.

Transformation

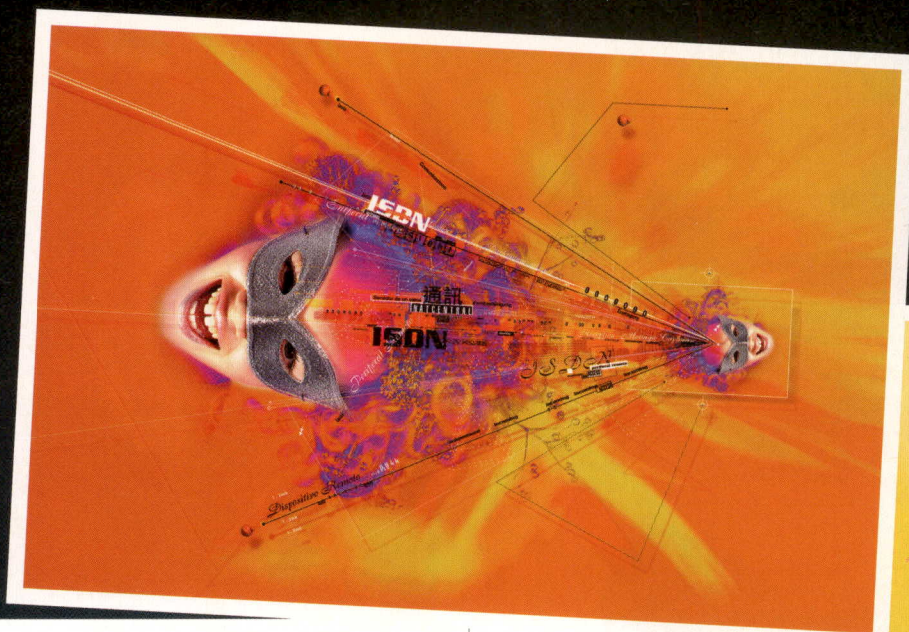
Shortly after their arrival back in the United Kingdom, Travis set about making numerous cold calls to companies in United States, using the *New*

NOISEFIVE: Returning back to the UK in the late Nineties, Needham and Sommerville agreed that New York was a potential gold mine for ATTIK. The pair charged now-vice president Will Travis with a 12-month expansion plan, working from the Huddersfield office, sourcing and servicing New York clients

York *Yellow Pages* and contacts from friends and family. The American venture became a pivotal turning point for the print design group. Suddenly, ATTIK found itself involved in animation, broadcast design and production of television commercials. Until then it had been purely a graphic and print design agency, turning out corporate and promotional literature, point-of-sale material, brochures and packaging.

Sommerville reveals: "Of course, we winged it and said yes to companies like MTV – its chief had seen *Noise* and asked ATTIK to handle an opening sequence for MTV News. Will Travis and I sat there in front of some big cheeses at the Viacom building in Times Square and said, 'Sure we have a showreel, we just forgot it'. We were awarded our first broadcast design job in that meeting and »

Interview



NOISE 1 (BELOW): "We had visions of breaking into the London design scene but couldn't afford to print our self-promotional print Noise 1 in full-colour. We persuaded McNaughton Paper and Speedprint, Leeds, to share the cost. It was definitely a risk but the gamble paid off for all of us involved," reveals Sommerville



» we went back to our bedroom and said, 'How the hell do we do animation? And by the way, what's a producer?'"

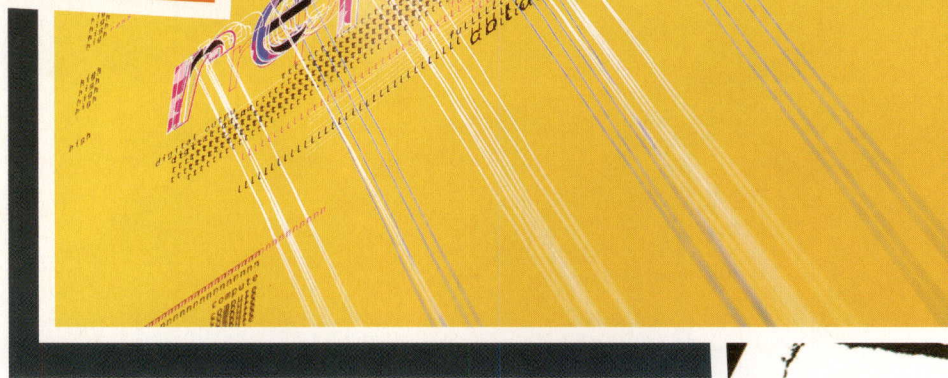
Taking a chance, having confidence in their own abilities and a lot of weary hours of endorsement saw ATTIK open its first New York office in January 1997, downtown on West Broadway, between Prince and Spring Street in SoHo. "Our work fit the time and everyone wanted it. But it was coincidence; we were doing the right work at the right time and we were good at it," explains Needham. ATTIK's reputation grew, along with its UK and US portfolios, and so the key partners started to strategically relocate. In 1998, Sommerville stepped into New York and Travis transferred to the West Coast, opening a fourth office in San Francisco.

Tools of the trade

It's apparent that ATTIK is an opportunist agency and the team is equally astute as it is expressive, as Sommerville reveals: "We are self-critical all the time. I personally don't believe in knocking other people's work in public, as that's what you do when you are younger and you feel more insecure, I suppose. Anyway, there is no such thing as bad design, just bad briefs." He is equally shrewd about the devices the agency uses to produce its work. "It's impossible to think what life was like before Photoshop, as it's used every day by every designer in every country," he reveals. "So there's no denying it means a lot. Every technique imaginable could be used from a pencil to a high-definition camera.

"They are all tools to create an original piece of art; another way of viewing them is as ingredients. You could say that Photoshop is like the bowl you mix them all up in. It's a tool to help you get somewhere, to enhance what you have, but not to create the original. What comes out of Photoshop can take these original elements to a

NOISE 3: "After a successful first year in London, we had the urge to travel to New York and seek out new international clients. Noise was our calling card, which showcased quite a lot of complicated finishes in a tin case manufactured by British Steel," says Sommerville



new level and ultimately create a final piece of artwork that would not have been possible before using the software." However, he does warn: "The trick, I think, is to not make it obvious and remember it's a tool to create a wonderful image, not a tool to advertise Photoshop's tricks, such as filters, layers, etc."

What makes ATTIK's story even more impressive is the fact that the agency has survived two separate recessions, always going from strength to strength. Needham believes that enthusiasm will take you a long way in reoccurring hard times, as he explains: "I can honestly say that it can be a great time for young, talented designers to come through the other side as a shining bright star. Don't get too despondent that the world around us is caving in. Like any other time, it's a time to educate ourselves, both creatively and from a

'survival' perspective." He reveals his own anecdote: "It's similar to going to a health farm when you're not feeling great. The hope is that you will face a tough time in there, but you should come out the other side feeling in much better shape than you did before."

Creative exchange

He should know, as ATTIK has notably managed to do just this time and time again. Realising the potential of cultural influences on its related designs is another factor that has helped it stay at the top of its creative game, undoubtedly adding to its transatlantic appeal, as Sommerville explains: "We have always encouraged and tried to hire designers who are from other countries. This provides an injection of fresh thinking and brings something new to the table. We have also

"It can be a great time for young, talented designers to come through the other side as a shining bright star. Don't get too despondent that the world around us is caving in"



NOISE 2, 1996: "We covered the book in pink flock wallpaper because it spoke of local curry houses, pubs and general bad taste. Overall, the juxtaposition with our graphic design work amused us. The intention was really bad design shrouding the good design," explains Sommerville

exchanged designers in the past. So, for example, designers from San Francisco will swap with designers from Leeds for one to three months. This way both studios get something out of it and so do the individual designers, who experience another part of the world and eventually bring that learning home."

However, home is still where the creative heart is for ATTIK. For all their global achievements, Needham and Sommerville have never forgotten their creative roots. With 90 per cent of ATTIK's clients being overseas, Sommerville believes that the physical position of their studio has never hindered or been that pivotal in their ability to win

clients and likewise service them: "An idea seems to exist that if you aren't based in London then you won't be taken seriously, but this is so untrue, especially as in the recession brands will now be looking for great design coupled with value for money. Being based in Yorkshire allows us to achieve this."

Even after the accolade, ATTIK still sticks with its original attitudes. It's in it for the art, the thrill of the invention, as Sommerville concludes: "We have tons of projects we are proud of. In fact, unless it pleases us, we'd probably not let it leave the studio. Granted, some of our work like for the Scion car or Coca-Cola manages to create a stir in

the media, so it feels more precious and valuable. To a degree it is, but as I say all projects are important, large or small. On a personal level, we'd have to say the *Noise* books stand out and probably reflect a more honest representation of ATTIK. Sure, we've received a number of awards over the years, but we don't look to this as a means of strengthening our position within the design sector; we would rather people pick up a copy of *Noise* and think 'these guys are pushing the boundaries of design'. We like to view this as the way we continually look to reset the bar."

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TIP

Off balance

Over-symmetrical pieces can become visually 'heavy'. Applying noticeable textures can throw this off slightly and regain visual interest

RETRO GRAPHICS

Step back in time a few decades with our look at some very modern digital artworks inspired by retro styles

There's no doubt that retro styles are infiltrating contemporary graphical design.

Nostalgia has a big part to play in the appeal of this genre, with both commercial and public audiences appreciating the work being produced.

Retro-futurism, psychedelic surrealism and classical typography are making a comeback. Designers are experimenting with past effects,

exploring where styles have come from in order to understand where their own design is heading. Digital artists aren't simply copying, but referencing, interpreting and, at times, reinventing methods to produce fresh and vibrant projects.

The music and fashion industries are hugely influential in employing designers to utilise retro styles. Retailers such as American Apparel (<http://store.americanapparel.co.uk>), Topshop (www.topshop.com) and Topman (www.topman.com), as well as international brands such as Nike, with

its Nike Outbreak trainer range (<http://store.nike.com>), and international music sensations such as Daft Punk and Kanye West, are all showcasing these cyclic styles.

But what role do modern digital applications have to play when an artist produces retro designs? We question some of the most successful industry artists working with these styles, as they take us back to the future and reveal the commonly used modern digital techniques helping them produce stunning retro designs.

INDUSTRY ADVICE

Practical ways to get your retro artworks seen and used

Retro graphics is a popular style of digital art at the moment, which means that there's a lot of competition when it comes to getting your work picked up by clients and winning commissions. The music and entertainment industries in particular are currently using retro artworks a lot. Many record labels, now promoting electro, soul and hip-hop genres, look to retro-based artists to produce CD covers and album sleeves.

Researching these online is possible, and a lot of DJs and up-and-coming bands occupying MySpace.com are worth contacting to see if you can collaborate with them. This is a great way to get started; even if you offer to create artwork for them free of charge in the

beginning, this will lead to more commissions once your work gets seen. www.muchmusic.com is another space where you can personally network with bands and musicians in their online community, and promote your artwork style. Clients will also actively seek artists to produce retro designs based on past works, so it's really essential that you house your designs in accessible places. www.behance.net is a hotspot for retro artists and it's easy to sign up and create your own portfolio page on here. You could also try posting your online portfolios or websites at www.cpluv.com, which is a social platform for professional and up-and-coming design talents, studios and art directors.

FIREFLIGHT POSTER: "A personal poster design realised for PLAY Exhibition at GHP Gallery in Toulouse, France"
COPYRIGHT: Nicolas Andre

MUGSHOT: "This image was produced as a personal poster design realised for 'Incoog'"
COPYRIGHT: Nicolas Andre

What is The Behance Network?
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NOW!
RAPID ADVENTURE ...
GENERATION ...
NOT OVER

LA FEMME: "La Femme pays homage to the Polish poster designer Roman Ceisiewicz and his poster entitled *La femme est l'avenir de l'Europe*, created in 1978"
COPYRIGHT: James White

Inspiration and colour

Retro art is defined by its distinct colour schemes. Classic fashion trends are making a comeback, as James White (www.signalnoise.com), international freelance artist working with clients such as Toyota and VH1 Latin America, explains: "We are seeing more bright basic colour usage such as cyan, magenta and yellow. I think this is being dictated by present fashion trends, where Eighties chic seems to be prevalent. I'm also seeing a lot of pink and turquoise at work, not unlike the palette used on the old *Miami Vice* logo."

There is no shortage of inspirational imagery from which you can cherry pick the best colour schemes. Mixing and matching such examples is a great way to construct retro palettes, as Nicolas Andre (www.behance.com/neopen), retro graphic designer for VH1 Argentina, The Glitch Mob and Ekler'O'Shock Records, explains: "I just pick up a selection of visuals in a decade to build a mood board that will match what I have in mind. Then I can produce blank visual in Photoshop and start creating." Photoshop's

standard Color Picker and Color Swatch options offer retro artists instant access when producing appropriate palettes. Simply import your resources and example images, colour pick the key colours, and then save these to your Swatches palette by clicking the 'Create a New Swatch of Foreground Color' icon.

Whatever colours you go for, one element common to all retro design is simplicity. Colour wheels can come in handy when choosing colour schemes, limiting the number of tones available to the very basics. With colour wheels, the spectrum is broken down and arranged according to chromatic relations, and you can then choose to use complementary or analogous colours in your compositions.

Complementary colours are located opposite each other in the spectrum. Applying these can be useful in creating positive contrasts within your art, making designs really 'pop', especially when working with typographical images. A prime example would be when producing a yellow to red logo, then applying purple hints in the background. Experimentation is key to getting these effects right, through which you will develop a natural ability to put colours together.

Analogous colours are those located side by side in the spectrum, creating a gradient sequence. Artists use this colour device, in most cases applying modern

TIP
 Use colour adjustment
 Hue adjustment layers are
 essential in commercial
 work, as clients may need
 a quick colour change at
 any time. This tool
 enables this



NETWORK: "Created in tribute to the 1976 film of the same name, Network reflects the dangers of slanted television broadcasting and mass media control"
COPYRIGHT: James White

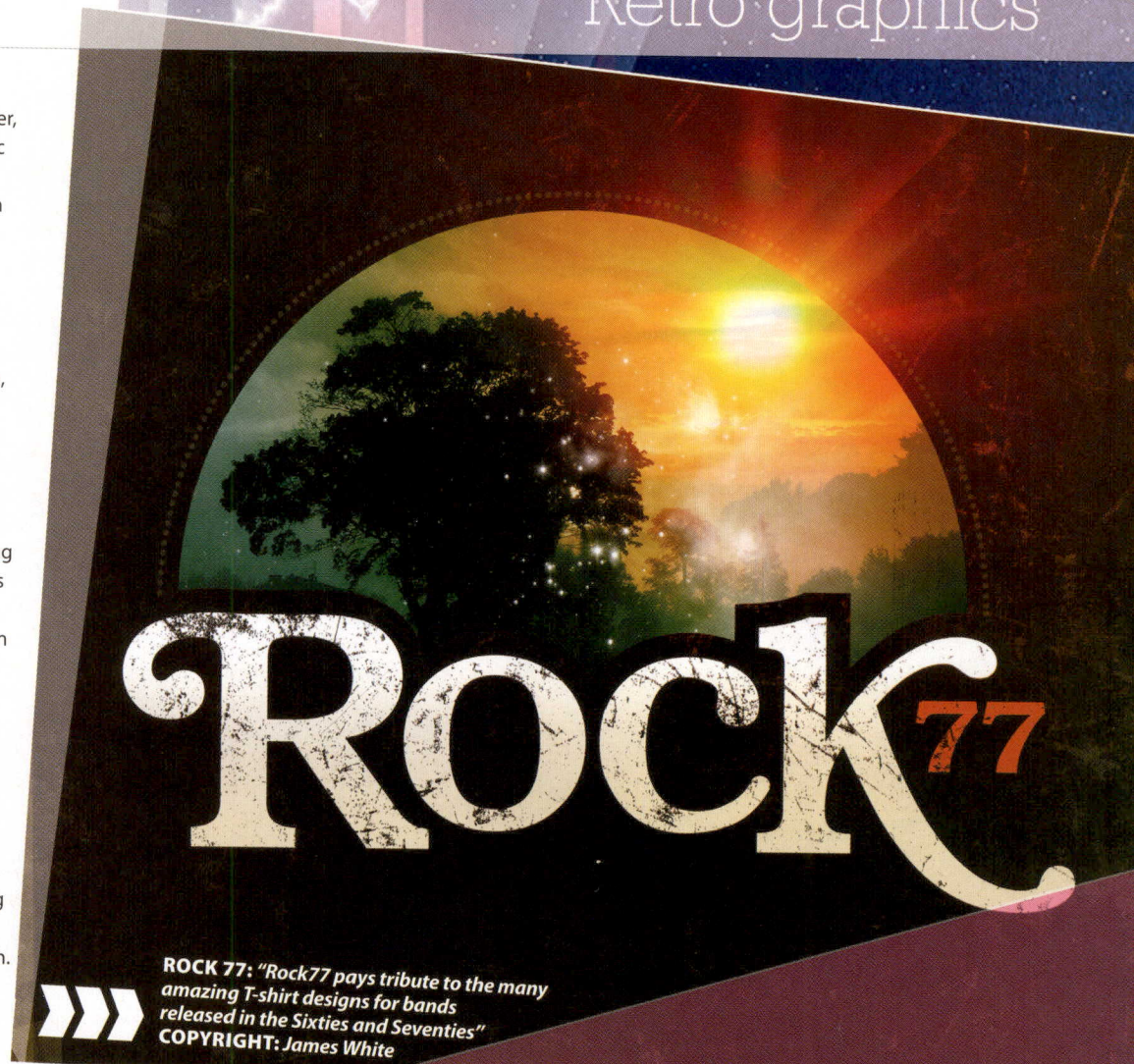
Network

Everything you always wanted, brought to you.

Photoshop functions such as the Gradient tool and Overlay Gradient options to great effect, as Alexander, freelance retro artist for clients including MuchMusic and Rebus Farm, reveals: "I find it a lot easier to stay within similar tonal values – for example, going from blue to purple to pink as a starting point, to set the general mood of a piece."

Gradient effects can also be used to make basic colour schemes more elaborate, as James White explains: "Generally I use the Linear Gradient tool to apply my colours, utilising red, orange, yellow, green, blue and purple. Once I apply the initial colour treatment, I duplicate the layer, setting an Overlay blending mode. Then I apply the same gradient at a slightly different angle to see how colours shift and interact with one another. Gradients can sometimes look a little linear and obvious, so this trick, overlaying a slightly angled version of the same gradient, makes them a lot smoother and less forced."

However, somewhat surprisingly, retro artists often begin working in greyscale, especially when constructing intricate compositions. This enables them to keep the number of layers to a minimum, making it easier to control and move all the image elements. Setting Overlay and Soft Light blending modes at lowered Opacities of around 35-40%, then duplicating them many times, enables artists to define and control the saturation. This latter visual value can, at times, be more important than selecting any specific colour, as Alexander explains: "This may well be why I love the Eighties colour palette so much. Everything is very vibrant and saturated. Almost any colours were appropriate back then, as long as the saturation was up to the roof."



CUSTOM COLOUR PALETTES

Use Adobe's Kuler service to find, create or share retro colour palettes



1: Access the site
 Go to kuler.adobe.com. You will need to download and install Flash Player 10 if you don't already have it. Run a simple keyword search, such as 'retro', to find palettes submitted by the global community, then activate the 'Make Changes to This Theme' icon.



2: Edit the tones
 Your Kuler colour palettes are edited with simple colour range slidebars. You can also establish new sets by selecting individual tones in the palette then activating an alternative 'Select a Rule' preset. These include Analogous, Complementary and Shades.



4: Tag and share
 In the same options you can title your produced palette, as well as attach tag words to make it easier for Kuler community members to find and share your creation. All you now need to do is select Public and then hit the Save icon.



3: Pick picture tones
 Alternatively, you can select the 'From an Image Create' option, uploading your own designs or source directly from Flickr.com, picking tones in real-time with Color Picker functions. Mood presets such as Bright and Deep automatically select a palette for you.



5: Back in Photoshop
 Creations can easily be saved as Adobe Swatch Exchange files, activating the related icon on the Kuler homepage. With CS4, by selecting Window>Extensions>Kuler, you can activate the live Kuler Photoshop palette. Here you can search as before directly within Photoshop, adding to your Swatches palette in seconds.

TIP

myPantone
 Another great service for finding colour inspiration is myPantone at www.pantone.com, with a buzzing colour community

RETRO LIGHTING EFFECTS

Master layer masks and blending modes to produce authentic lens flares

1: Drag in photo

Find an appropriate image of natural light with minimal background interference. Import the photo onto your canvas.

4: Adjust levels

Open the Levels window and adjust the dark and light levels to reduce noise and amplify the light burst.

2: Apply a blending mode

Set the blending mode of your layer to Screen, which will fade out the dark background areas, leaving the light intact.

5: Add white highlight

Create a new layer above the photograph, set the blending mode to Overlay with Opacity at 70%. Apply a white soft brush to create a subtle glow.

3: Apply a layer mask

Click the Add a Layer mask button on the Layers palette to add a layer mask. Use a Radial Gradient tool, black to transparent, to mask out any background interference.

TUTORIAL FINAL IMAGE
COPYRIGHT: James White

LEGACY 2600: "This is a space poster created in homage to the Atari game Super Breakout and named after the legendary Atari 2600 launched in 1977, the year I was born"
COPYRIGHT: James White

TIP

Free resources

Check out the Advanced Photoshop disc each issue for gradients, swatches, patterns, textures, brushes and more to build your artworks

SOLID GOLD BOMB: "Inspired by hit records from the Sixties and Seventies, Solid Gold Bomb harks back to the days of Motown"
COPYRIGHT: James White

TWO SMASHING YEARS: "The Smashing Magazine two-year anniversary poster. I was asked by the creators of the mighty designers' blog to commemorate their second year with a poster"
COPYRIGHT: James White

Lighting effects and shapes

Colour is one way to authenticate your retro artwork, but modern designers are interpreting many other retro effects. Lighting effects are one of the most fashionable examples making a comeback. Popular in mainstream Seventies and Eighties examples, the entertainment industry was then saturated with music videos and network promos utilising over-the-top lens flares to amp up aesthetic appeal and audience excitement.

The most apparent effects making a resurgence are light bursts and linear streaks. Photoshop goes a long way in providing instant lighting capabilities, applicable with its Render Filter options. However, when working with light burst effects, designers use other materials to get the right look. James White reveals: "Most of my light bursts are created using found imagery of the sun, street lights and headlights – anything that has minimal background imagery with a nice burst of light. I use photography rather than create my own effects in Photoshop, as this adds an element of realism to my flares."

Photoshop blending modes feature heavily in producing authentic effects, along with layer masks. Artists will bring in their lighting images, setting blending modes to Screen. A layer mask is then applied, so they can erase obvious edges with a low opacity soft-edged black brush, isolating the light source. "If I really want to add some punch to the flare, I will create a new layer above it, set the blending

mode to Overlay and use the Brush tool to add a soft white glow, bringing out further highlights," White explains. Stock.xchng (www.sxc.hu) and deviantART (www.deviantart.com) are reliable places to source free photo resources of the examples recommended.

A wholly digital approach works best when producing linear streaks. Operating with little more than the Photoshop Gradient tool, artists apply a black-to-white gradient style to a new layer, resize it using the Edit>Transform>Scale options and apply an Overlay blending mode. "To get rid of the hard edge, apply a layer mask and use the Gradient tool set to black to transparent," advises White. "After that, it's only a matter of duplicating the layer a few times and positioning to give the impression of light beams."

Attitudes towards shape in the Seventies, and especially the Eighties, were minimalist in comparison to the liberal use of colour. 2D bold patterns like repeated circles, triangles and vertical or wavy lines were very popular, but digital artists are mastering layer effects to evolve the appeal of these simple shapes as well. In most cases, examples are imported from Illustrator into Photoshop, where artists adjust this base layer to 50% Opacity. Once four or five layers have been laid on top of one another in the same fashion, artists proceed to add more and more groups on top.

White goes into greater depth, as he explains: "I set these groups' blending modes to Overlay, Soft Light, Screen or Hard Light, adjusting the Opacities to about 30%. Having a number of layers on top of one another, and being able to see the underlying layers, adds a great sense of depth and complexity to the composition. It also brings out highlights and shadows that would never have existed in flat 2D shapes."

White reveals that symmetrical shapes and patterns, like those favoured in the Eighties, still occur in contemporary design, perhaps more from a practical than an aesthetic perspective: "I choose basic shape layouts such as circles and diagonal lines to tame them, which enables me to create balance using symmetry. My line shapes are very simple, but when you start duplicating that shape a thousand times for a poster design, you need to be careful how it's applied or it will result in a big mess. Basic shapes work best because they add an element of simplicity to an otherwise complex arrangement."

TIP
Logos to look out for
If you're creating retro logos, why not check out examples such as Atari, Apple, He-Man, Miami Vice, Transformers and The Muppets for inspiration?



TIP
Organise your images
 Batching your logos and typography in a designated folder, as Smart Objects, means you can use and edit these time and time again

GOOD MORNING STRANGER: "Created for my personal blog header back in 2008. The highlights are a simple Emboss layer style that has been masked out"
 COPYRIGHT: Nicolas Alexander

Type and textures

Where would an authentic retro piece be without retro-themed typography, like the examples shown over these pages? Whether used as a standalone piece of design, or as an organic part of your composition, retro typography is fundamentally a visual cue to add period and meaning to any given piece.

Retro artists have become very 'monogamous' with the fonts that they use or produce themselves. "My current favourite is Bookman Swash, which can be seen in a number of my art pieces," remarks James White. "The Bookman typeface was extremely prevalent in Seventies advertising, so it comes with a sense of age and nostalgia. I see the typeface used today in a number of forms, but you really need the other vintage design cues to make the type shine, literally." Avant Garde Alternate, Memphis and New Brilliant are other authentic fonts, with Alba, by Fontalicious, and Akka, found at www.dafont.com, prime examples of reinterpreted suitable styles.

Again, modern artists are embracing digital tools and effects to modify the aesthetic appeal of classic font types. Some find that experimenting with simple Photoshop layer styles can produce more elaborate designs – as Andre reveals: "I will treat shapes and fonts with basic Bevel and Emboss effects. These can look pretty cheesy, but if you duplicate your shape or typography, drop Saturation to -50, then apply an

Overlay blending mode and set alternative Bevel and Emboss settings, you can obtain new and very interesting results."

You can duplicate these layers as much as you like, playing with Size, Hue, Opacity and Curves control to amplify effects. But some artists prefer to apply more straightforward treatment, also accommodated by Photoshop to good effect. As White explains: "One of my favourite techniques is adding a simple Chrome Gradient Overlay on the typeface, as I did on my *Network* piece (see page 30). It's an easy effect to create and it really hits the retro nail on the head."

That said, there is still a serious concern that these effects may appear too synthetic. Nicolas Alexander combats this through the simple technique of including subtle textures. "These can make the greatest difference in the final output," he explains. "Everything I do is vector based, transformed in Photoshop, making things seem a little too perfect for my liking. The texture helps make the overall piece look more tangible." He adds: "Low opacity and a Soft Light blending mode usually do the trick for an overall adjustment no matter what the texture, be it grain, paper or photograph. I admit I build some textures from scratch. A simple 50% Noise filter with a really high-pixel Distance value Motion Blur with a Soft Light blend can create great results. I mask out effects around the type, repeating this with each individual letter."



87: "Created for this issue of *Advanced Photoshop*. Inspiration from Eighties album art *Ride The Lightning* and *Turbo (Lover)*"
 COPYRIGHT: Nicolas Alexander



ALEXANDRE CHATELARD, LES YEUX VERTS: "A sleeve design realised for Alexandre Chatelard's first album with Ekler'O'Shock records (Paris, Fr)"
COPYRIGHT: Nicolas Andre

TIP

Everyday sources
If you're taking photos of your own textures, then sources such as tree bark, cracked pavements, rust and plastics are really useful

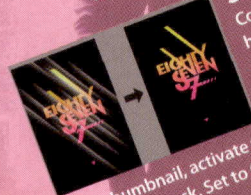
DO IT YOURSELF

Design your own retro font



1: Setting up the type

Apply the Type tool or import your own vector type, letter by letter or word by word. This lets you make edits in the next few steps. Copy the letters and flatten only the copies.



3: Highlights

Copy the diagonal highlights by Alt-dragging, placing and resizing. Flatten, and Cmd/Ctrl-click the layer thumbnail, activate the highlight layer and add a layer mask. Set to Overlay and duplicate.



2: Adding colour

Ctrl/right-click the flattened layer thumbnail, making a selection, and apply a two-coloured vertical gradient with the Gradient tool. On a new layer make a diagonal selection using the Polygonal Lasso tool, painting one of the inner sides with a large white brush.



4: Lighting source

Cmd/Ctrl-click each letter separately, then paint thin white lines with the Brush tool on the edges of the type, simulating a lighting source from the top right. Alternatively, apply a Bevel and Emboss layer style with a Shadow mode set to 0%.



5: Add some depth

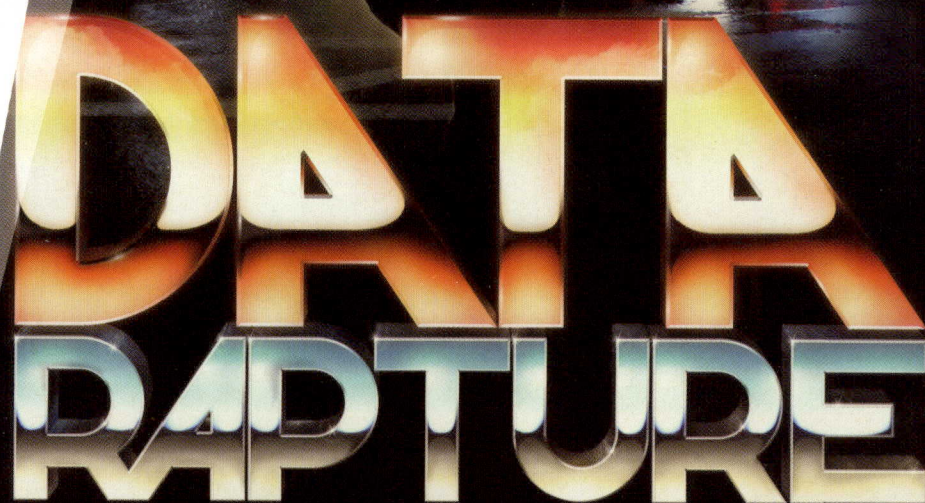
Cmd/Ctrl-click a letter and hit Cmd/Ctrl+Shift+I. Paint around each letter using a large soft-edged brush, 20% Opacity. Repeat until you get a level of depth you like. You can apply/edit a Hue/Adjustment layer to try various colour schemes.

Texture is a factor that features heavily in retro-styled design, but it's fair to say that this wasn't apparent in classical examples. However, as Alexander suggests, these layers aren't applied in any traditional sense but as a means to promote nostalgia in the piece. Used as an ageing device, retro artists will import textures at the final stage of creation.

Desaturation is then applied, with the layer blending mode set to Screen, showing through the visual value beneath while still obtaining surface texture. White explains: "By opening the Levels I can adjust my highlights and shadows to show more or less of the texture. To add a bit more colour into the texture itself, such as a pale yellow to show ageing paper, I simply apply the Hue/Saturation options."

Fundamentally, retro designs are finding ways to apply condensed digital toolsets to produce astonishing effects. The capacity for memory and imagination also goes a long way in producing these lavish pieces. With many creatives who grew up in the Seventies and Eighties now well into their design careers, they have the power to execute past methods. In theory, this explains the resurgence of retro effects. After all, what could be more fun than creating design and motion using styles we cherished as children?

DATA, RAPTURE: "A sleeve design realised for data's first EP, released in 2008 with Ekler'O'Shock (Paris, FR), published by Naive (Paris, FR)"
COPYRIGHT: Nicolas Andre



Head to Head

One photo, two artists, but who will come out on top?

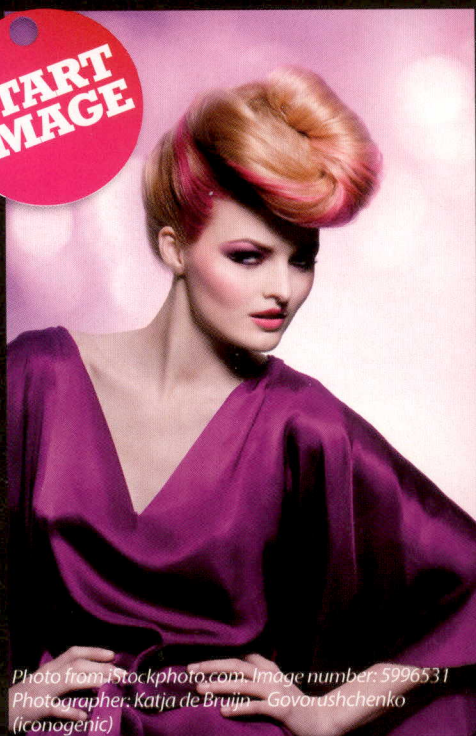


Photo from stockphoto.com. Image number: 5996531
Photographer: Katja de Bruijn – Govorushchenko (iconogenic)

This issue, we thought that it was about time that we revisited the head-to-head challenge that has always proved so popular in past issues of **Advanced Photoshop**. However, this time the game has changed.

Rather than creating a composition based on a single word, this time we challenged two fantastic artists to do whatever they liked with one provided stock image.

We deliberately chose two very different artists. Up first, we have UK designer Pete Harrison, whose skills with lighting effects and colour make his work stand out from the crowd. He went up against Aimee Stewart, an artist from the USA, whose work features tangible textures and bright, punky colours.

Each artist was given the same stock image, the same amount of time, the same commission and absolutely no knowledge of who they were up against to ensure that they created something truly personal.

While both images are completely different, it's interesting to note that both are retro-



inspired – Pete's in terms of colours and shape, whereas Aimee's inspiration came from a very Eighties album cover. And this happened without either of them knowing that this issue of **Advanced Photoshop** would be taking a special look at retro graphics!

If you fancy a similar challenge, then check out the Head to Head thread on our forum (www.advancedphotoshop.co.uk/forum), where you can start or join challenges set up by forum members.



ON THE DISC

All resources used in this piece are available for free at www.sxc.hu and all links to those resources are provided on the disc. There's also a link to an additional gold layer style by Shelby Kate Schmitz.

OUR EXPERT

Aimee Stewart

Aimee Stewart is a self-taught artist, whose artwork is now for sale internationally through Duirwaigh Gallery, Tree-Free cards and her own website at www.foxfires.com.

Advanced Photoshop Create the cover

Follow the step-by-step guide and use the resources on the disc to re-create this Eighties-style image



ON THE DISC

On the CD you will find an ink image that you can use alongside the supplied model image to re-create Pete's retro-styled artwork. You will also need a smoke image. The one here is from www.istockphoto.com (image number 128685) or you can use one from a free site like www.sxc.hu.



OUR EXPERT

Pete Harrison

Aeiko is the online creative identity of UK designer Pete Harrison. He has worked in agencies in London and freelanced for a variety of high-profile clients. He currently resides in South Devon, designing and developing his clothing label Funkrush (www.funkrush.com). See his work at www.aeiko.net.



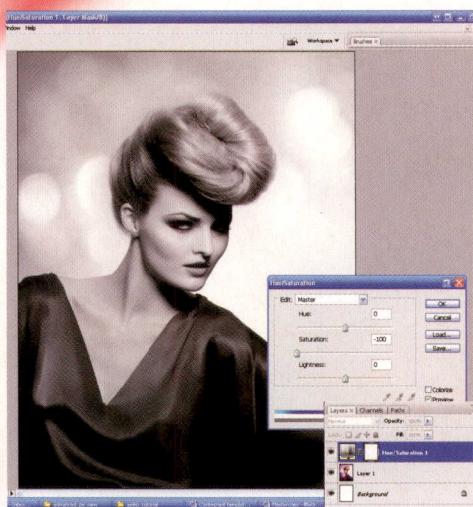


Approaching the challenge

"I was excited to be given the chance to go head to head with someone on an image. The stock image was perfect for me, as I usually work with models and photographers anyway. I approached the image in my usual way, isolating the model, cropping and changing the colours. I desaturated the whole image because I would be working with my own colours. I liked the way her hair had been coloured, and this inspired my colour scheme of orange and pink. I unmasked this area and some of her face as a starting point. I then started to add different light effects and used white to bring out certain areas of the artwork. Using my trademark style, I continued to add colour and light effects until I thought it was complete. It was hard to limit the tutorial to 12 steps, so I will write another soon, with more detail and new techniques to use, exclusive to a future issue of *Advanced Photoshop*. I was very pleased with how the final artwork came out, and I am curious to see what my competitor comes up with and how different it will be to my artwork."

1 Creating the canvas

First I opened the model image and dragged it into Photoshop, placing it onto the canvas. My canvas is a different shape, so I cropped it a little. Then I clicked 'Create a new fill or adjustment layer' in the Layers palette and selected Hue/Saturation. I dragged the slider to -100 on Saturation and did the same with Brightness/Contrast, but put the Contrast to +40.



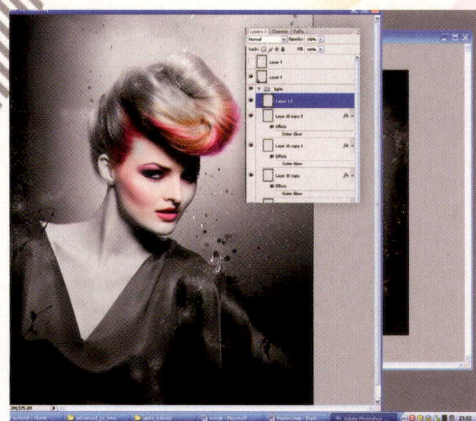
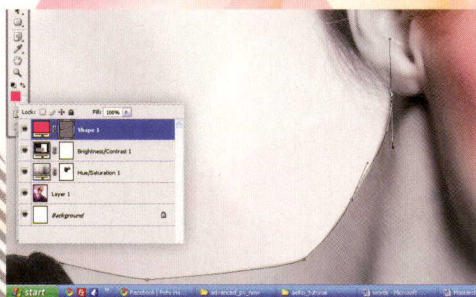
2 Masking out colour

I then selected the layer mask attached to the Hue/Saturation layer and chose a soft round brush at 100% Flow and Opacity. I set the colour to black and brushed over some of the face and hair to expose some colour. To undo this, I could easily change the colour to white and brush over to make it black and white again.



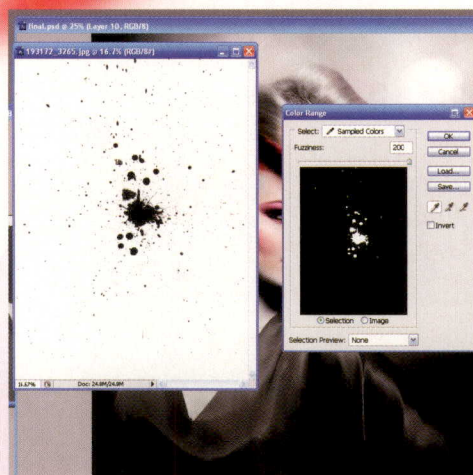
3 Changing the background

To change the background, I clicked on the Pen tool and traced around the model starting from the left, then closed the path. I Ctrl/right-clicked on that path and hit Make Selection, setting the Feather Radius to 0 pixels. Next, I copied and merged the selection into a new layer, then created a blank layer under that one. Selecting black, I then used the Gradient tool to make a few black-transparent gradients in the corners of the canvas leading into the model.



4 Smooth out

Where I cut out with the Pen tool, there were a few imperfections that showed up since I made the background darker. To erase this, I used a soft Eraser at 10% Flow on the model layer and smoothed off these areas, being careful around the hair. Next, I downloaded the smoke image from iStockphoto (you can use any of your own), chose Select>Color Range, clicked on black and moved Fuzziness to 200. I then copied this selection into the canvas.



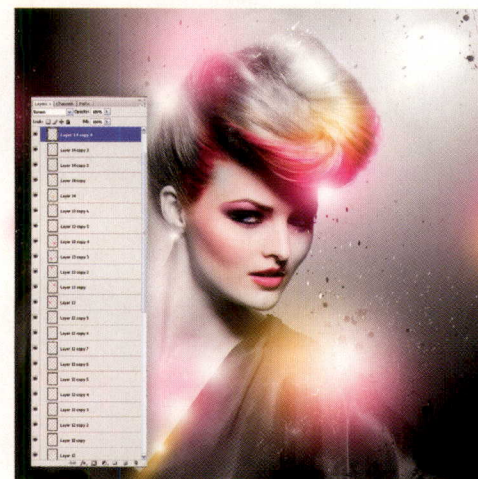
5 Adding texture

I placed this layer behind the model, then duplicated and repositioned it, fading the Opacity a little. Next, I duplicated it again and inverted it, arranging it on the canvas. I then played around with these layers, applying Transform and Warp to some, giving some Outer Glows and Scale, as well as giving the image some texture and light bursts with the white layers.

"I liked the way her hair had been coloured, and this inspired my colour scheme of orange and pink"

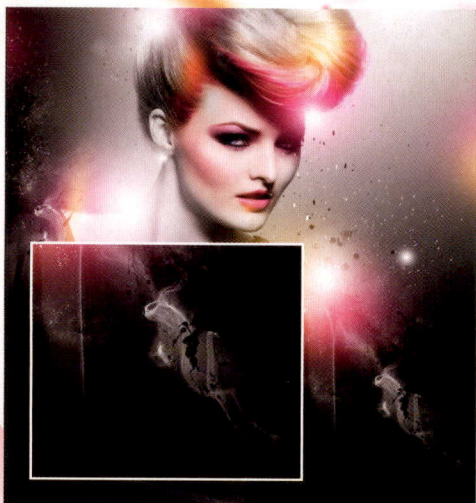
6 Start to add lighting

Next, I created a new folder and a new layer in that folder. Selecting a soft round brush with a white colour, I clicked onto the canvas, arranging it into a good position. I repeated this process using pink and orange colours, setting the blending mode to Screen on each layer. Some I scaled, some I grouped together and transformed, giving some Outer Glows.



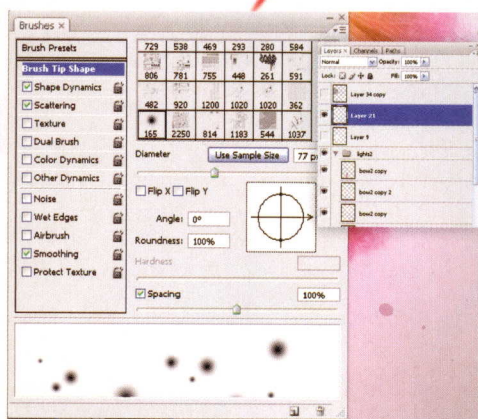
7 Smoke

I imported 'ink.jpg', which you can find on the disc, changing the blending mode to Screen and hit Layer > Layer Mask > Reveal All. Using a soft round brush (10-20% Flow), I erased the edges and made it look smooth. I placed it back in the canvas and repeated this, applying Transform to some and played around with the mask.



9 Add some more magic

Again, I selected a white colour and created a new layer at the top of the stack. Then I changed the Spacing to 100% from the Brush window, and clicked on Shape Dynamics to make the Size Jitter 80% and set the Scattering to 440%. I then started brushing areas on the canvas, alternating the brush diameter. Using the 'I' and ']' keys to alter the softness of the brush, I applied Outer Glows to some layers.



Quick tip

When using the Curves effect or adjustment layer, play around with the different channels, R, G and B, and overall. You will see how much a difference each of these makes to the image and can create some radical colour effects. Always have Preview checked so you can see the difference on the actual image.

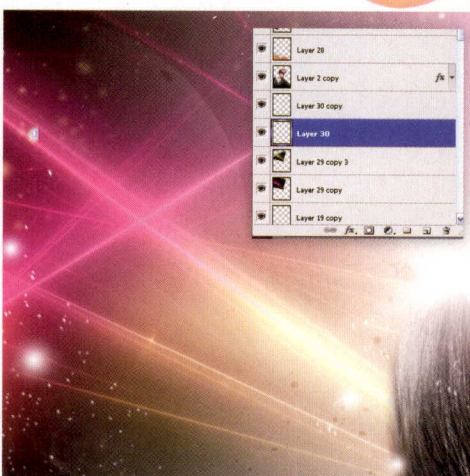


8 Pink circles

Next I created a pink circle, using the same soft round brush to erase the bottom and middle, leaving an area similar to a semicircle. I dropped the Opacity to 60%, arranging this into the composition and repeated with orange and white circles. I grouped some together and made some overlap.

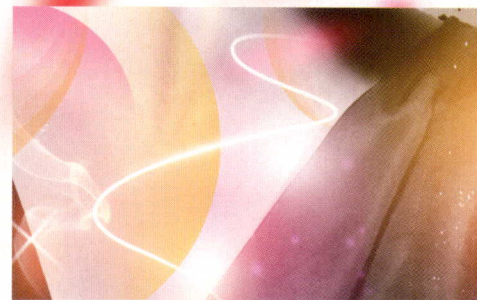
10 Lines of light

Using the Line tool and Brush tool, I then made some straight lines, each one in a different layer. I blurred some of these using Motion Blur and Gaussian Blur and then merged some of the layers. I duplicated one of the merged layers and rotated it (Cmd/Ctrl+T) so it crossed the original. I changed the Opacity of some of the layers and erased some parts, too. Here, I applied a Color Overlay to a group of them, duplicated that layer and changed the Hue, then erased half of it so they both blended into each other as if they were changing colour.



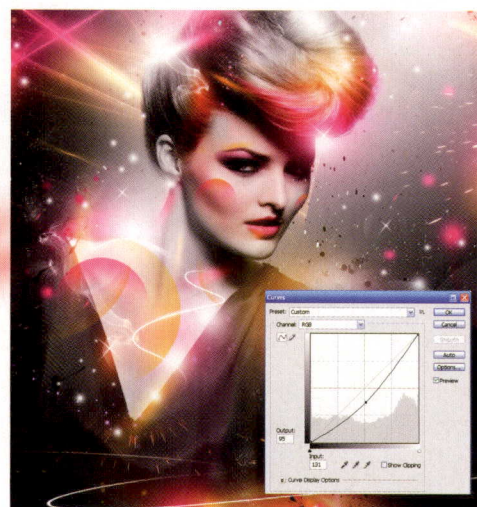
11 Lighting on paths

At this point I started creating some paths. With the Pen tool, I started drawing a smooth curve around the model. I clicked the New Layer button and opened up the Brushes menu, changing the Spacing to around 10% and dropped the Diameter down to create a thin line. I clicked on the Paths tab and on the Work Path layer I just created, I then clicked the Stroke Path button.



12 Finish off

It was time to finish off, so I went back over what I had already done and repeated anything I thought necessary to add the final elements in places. I added some more light beams and spotlights and then applied a new Curves adjustment, moving the curves into the right quadrant to increase the input. This made the colours 'pop' and changed the feel of the image.



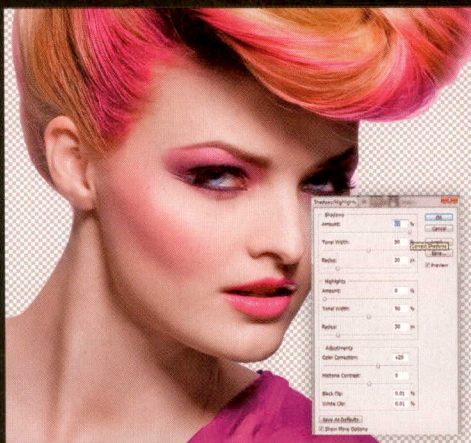


Approaching the challenge

"The idea of a head-to-head challenge was inspiring. I loved being given the precise base photograph to work on. This unleashed my imagination and allowed me to discover exactly how the photograph would lend itself to a theme as I went along. I was immediately drawn to the sculpt of the model's hair, which reminded me of a geisha's style. The model's bone structure and pose reminded me of Patrick Nagel's artwork (remember the cover of the Duran Duran album *Rio*?). After considering those two themes, I decided to add a dash of Mucha-esque detail work, which let me use some of my favourite layering and colouring techniques. Of course, I wondered what my competitor would come up with and if it would be far more expansive in its impact. But in the end, I had to stay true to my gut instincts and really explore my own 'Rio 2009'. As for my competitor, I honestly can't wait to see what they create. It always amazes me to see various takes on the same stock piece. It is the very thing that makes digital art so fantastic."

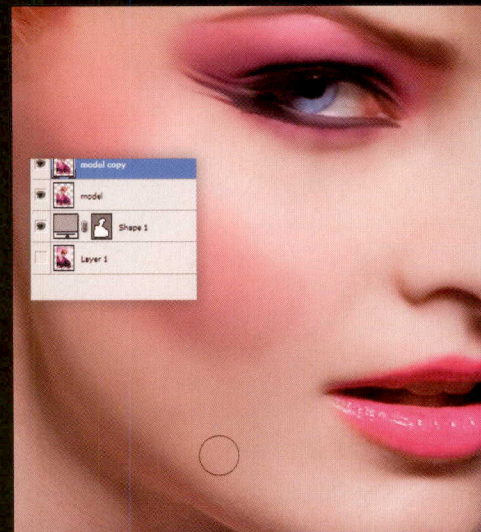
1 Beginning ritual

As with all stock photos, I began with the extraction of the image, placing it on the preset-sized background of 235 x 302mm. After that, I wanted to adjust the heaviness of the shadows over her face. Image>Adjustments>Shadow/Highlights presents a dialog box that allows you to tweak this. Be cautious, however, because it will leave a grain in the shadows at times, as it did in this case. However, I knew the next step would fix that.



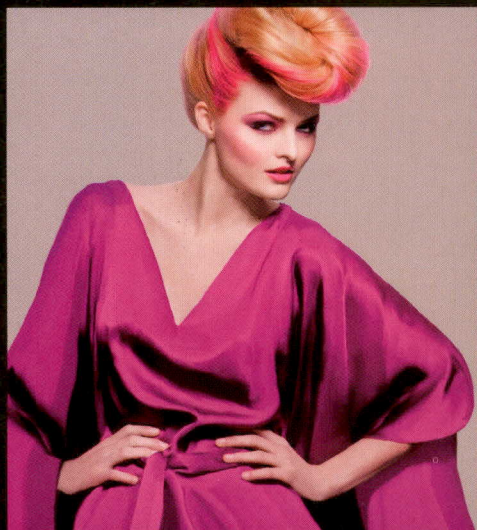
2 The art of Smudge

Many people will scoff at the Smudge tool, but I celebrate its usefulness when it is applied with care. I always duplicate the layer I am going to work on and keep the original beneath. I then begin smudging, smoothing all those rough pixels away, blending with an eye to keeping shadows and colour where they belong.



3 Kimono flow

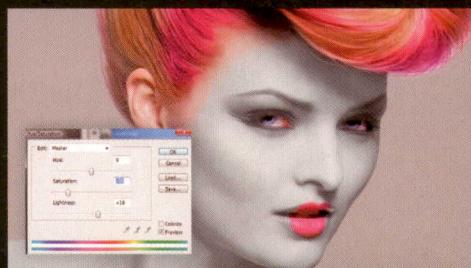
In order to add more flow to her gown, I once again used the Smudge tool – only this time I increased the Strength of it to 100% and pulled the fabric of her gown, following the natural curve of it until it reached the bottom of the frame.



"I was immediately drawn to the sculpt of the model's hair, which reminded me of a geisha's style"

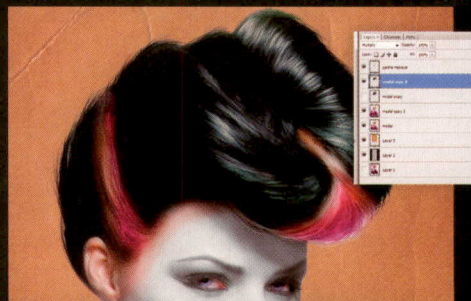
4 Geisha make-up

After selecting a background shape, I proceeded to her face. I knew I wanted it to be white like a geisha, but didn't want to take the time to paint it. So I duplicated the model layer, erased a rough edge around her face and lips and desaturated the colour to begin with. I would later adjust the Hue and Contrast once I had more of the image's other colouring in place.



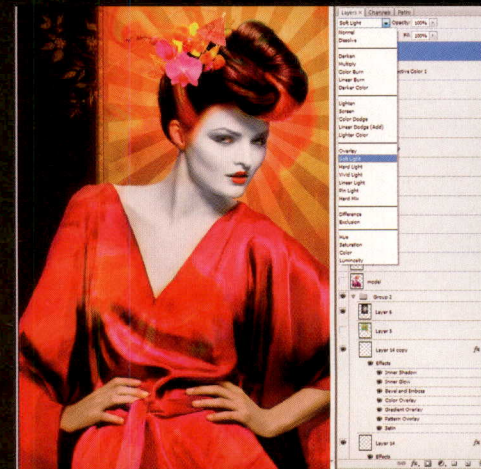
5 Shimada black

To change her hair to a dramatic blue-black, I duplicated the layer and erased everything but the portions of her hair I wanted to turn black. Image>Adjustments>Selective Color is a great tool to play with, and was the very thing I needed to transform her hair. By playing with the colours, especially the blacks and greys, I was able to easily convert her hair from pale to dramatic black with no painting. I then touched it up with a bit of Brightness/Contrast.



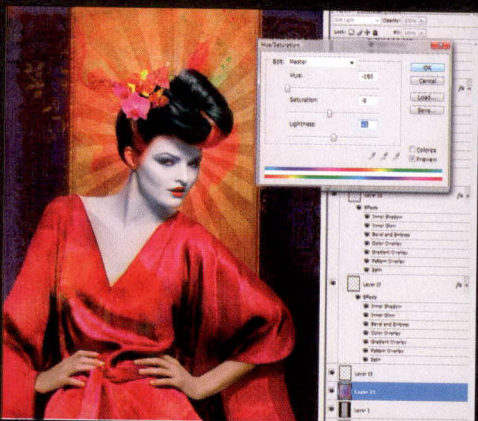
6 Rio red

I returned to the first model layer beneath the make-up and hair layer and played with Selective Color to transform her gown, hair streaks and lips to a vibrant fuchsia. I then added details to the background using the Soft Light blending mode (an old Chinese banknote and sunburst), as well as details to her hair and dress (various orchids), using Selective Color to find complementary hues as I went along. Then I layered the stock image 'Water Paint 14' over the top of the entire piece with a Soft Light blending mode, positioned so the designs would show on her dress as well as the backdrop. I then erased the portions overlapping her face.



7 Design and texture

The Chinese banknote was originally on the backdrop directly behind the model. But after playing with it a bit, I decided I liked it scaled up and framing the sides of the piece. I then tweaked Hue/Saturation to find a complementary colour scheme. I layered the 'Canvas 13' stock over the top with a Soft Light blending mode, erasing as needed to provide a subtle canvas texture.



9 Ornaments

Using the same layer style as the brush-stamped swirls, I hand-painted in the gold ornaments in her hair and on her hands. I also added a brush stamp detail to her gown and layered strips of metallic detail to the edge of the frame behind her.



Quick tip

Using Hue/Saturation in conjunction with Selective Color is a great way of achieving complementary contrasting colours, without having to spend a lot of time studying a colour wheel. Experiment by returning to base layers and changing colours as you work. The effect can be stunning!

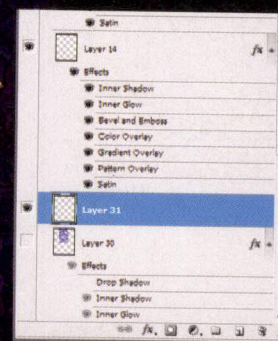
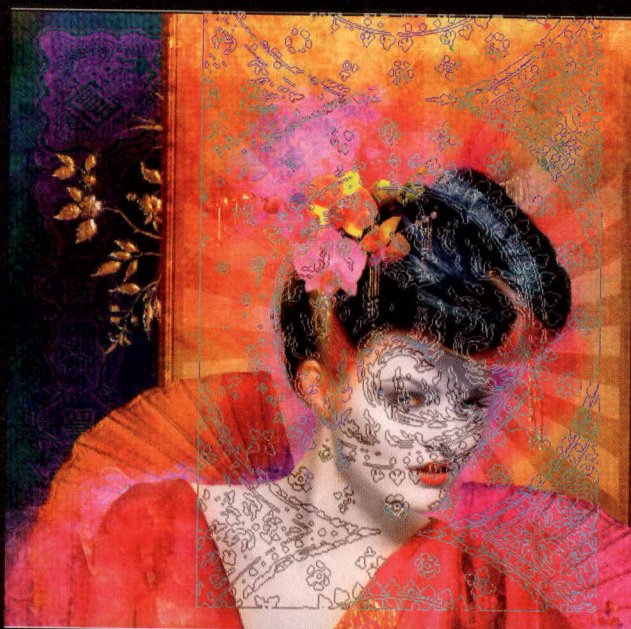
8 Fan dance

Next up, I added ornamental fans by taking a portion of the 'Blue Parasol' stock image, changing the Hue/Saturation. I then changed the 'Swirls 3' stock image to a brush by using the Edit>Define Brush Preset, using layer styles to add a metallic shine before placing on either side of the backdrop. Various textures were hand-painted along her gown, which I did by using a variety of brushes and experimenting. Then I added a saturated border glow by duplicating the original model layer, adding a Gaussian Blur, adjusting the Hue/Saturation and then applying Overlay as the blending mode.



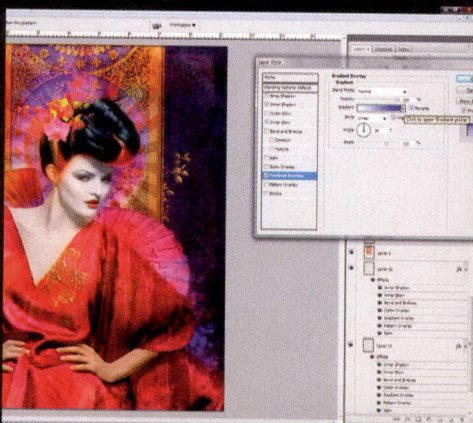
10 Backdrop

Transforming the 'Thai Art' stock image into a brush, I resized it and stamped it on a separate layer, adding it behind the model.



11 Colour and light

I applied the metallic layer style to the Thai design and then added a gradient overlay, which changed the inner colour dramatically, giving almost a stained-glass appearance. This is a good time to go back and select layers like the make-up layer and use Selective Color to adjust the hues exactly the way you want.



12 Final bow

Now is the time to go over final colour options. On the top layer, use Layer>New Adjustment Layer>Selective Color and really fine-tune the colour of your piece. Every adjustment will bring something new to the look, so take time with this. Also, by adding an Inner Shadow to the make-up layer and adjusting the strength of it, it softens and blends the edges nicely.



Hugo Delevante

Website: www.hugod.net

Clients: Calvin Klein, Mac Cosmetics, Sean John – I AM KING

Hugo Delevante always saw things differently as a small boy. Everything he observed would be interpreted to paper, but it was what he saw on television that ultimately set him on his way to becoming a digital designer, as he explains: "One night I saw a television show about an Apple computer. The host went on to explain all the things you could do with your artwork, like scanning, editing and manipulating your work. I was very intrigued. I eventually got an Apple computer and I started studying digital illustration and 3D applications."

With a sophisticated self-taught style, aided by training consisting of selective classes at the New York Independent Film School and the School of Visual Arts, also in New York, Delevante's first commission was a big one, producing visual rendering for Calvin Klein's brands. Since then, he has gone on to work for clients including Mac Cosmetics and the Sean John I AM King campaign, and has work globally exhibited in Hong Kong, Milan, Tokyo and New York.

His Photoshop skills provide a lot of potential when he creates design, as he explains: "Be it digital illustration or video, I start out by seeing things broken up and coming apart, and then I do a quick sketch. My style is like 'shattered-glass metamorphosis', a reflection of different images that are constantly changing. I use a combination of digital illustration and 3D design elements to composite the final image in Photoshop." He also uses it to storyboard many projects, as he explains: "All of my illustration projects end with Photoshop. I love this program."



REBIRTH: "The awaking of a new kind of change beyond mankind, a transition to the psyche of one state of mind"



SELF RESIDUAL: "Self Residual was a piece from a vision I had looking into a mirror. Sometimes we see a reflection of ourselves – or is it the mirror of an image? Yet it is what we choose to see"



DIGITAL SMOKE SCREEN: "A cloud of smoke to blind and conceal your digital self, removing visibility, disguising someone's intentions or activities, causing misdirection. Yet we are all being watched"

Step-by-step Workshop



PROFESSIONAL RETOUCHING

Beyond the decisive moment. We show you how to harness light through time and make your favourite piece of architecture glow with a basic SLR, sturdy tripod and Photoshop

One of the most famous photographers of all time, Henri Cartier-Bresson, coined the phrase 'the decisive moment' to describe when an alignment of aesthetic forms come together in a significant way and are captured in a fraction of a second.

In this tutorial we will show you how to do the exact opposite – and why you should! You'll also learn how to capture your favourite piece of architecture like a pro, what the rules are, when to break them and how to do it all without having to break out a \$4,000 4 x 5 large-format camera.

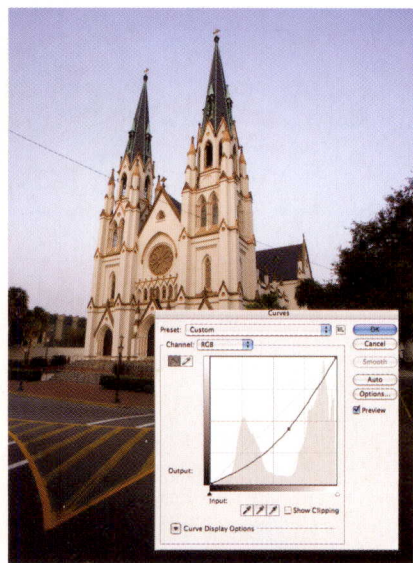
We'll show you how to easily mask complex shapes by combining luminance masks and manual selections, how to correctly

compensate for perspective distortion, and how to take your image from a simple travel snapshot to an image right off of a gallery wall through compositing, selective colour and tonal moves.

For centuries, painters have been inspired by the buildings left by those who came before them. The inspirations for this tutorial are those artists who, with each stroke of their brush, not only captured the important structures of their time, but did so with imagination, creativity and an aesthetic eye. To accomplish all this, we'll tap into Photoshop's basic toolset and show that even the most elementary methods in this powerful program, when combined with a good eye, outdo plug-ins, actions and shortcuts.

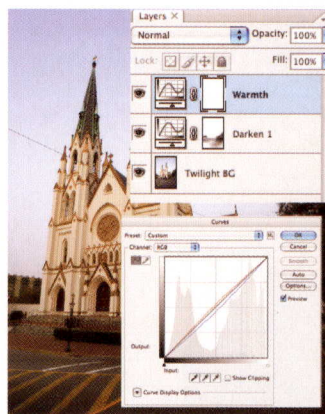
1 Getting started

Open the file on the CD titled 'Twilight.psd' and name the background layer 'Twilight BG'. Start a new Curves adjustment layer and darken the image. Add a layer mask and paint out the darkness in the trees, pavement and part of the street, leaving the bottom with a vignette effect.



2 Sunset colour

Open a new Curves adjustment layer on the top of your layer stack and set the blending mode to Color. Open the curve and select the midpoint of the Red channel, then move up to add red. Do the same to the Blue channel, but move the midpoint down to add yellow. Apply both to your liking to achieve a warmer overall palette.



"Start about an hour before sunset, so you can capture directional light on the geometry of the structure"



OUR EXPERT John Fulton, Attic Fire

John Fulton operates Attic Fire Photography with his two partners, a thriving imaging company specialising in the hospitality industry and working worldwide. Explore its latest news and extensive portfolio at www.atticfire.com.

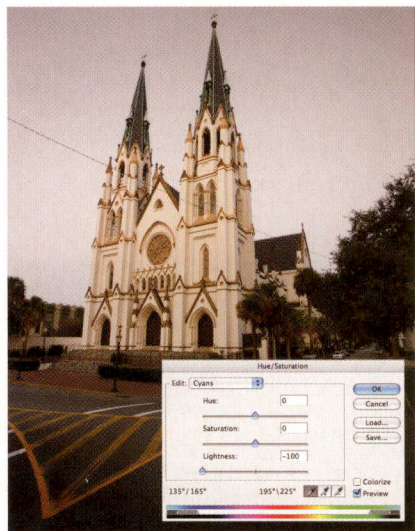
Shooting advice

Choose a piece of architecture that grabs your attention. Start about an hour before sunset so that you can capture directional light on the geometry of the structure, just in case you want to use it later. Select an angle that's dramatic, bearing in mind that if your camera is tilted upward and you intend to correct for perspective distortion, you should compose with extra space on the frame's edges. Ultimately, some of the material on the frame edges will be pulled outside the viewable area when you apply Free Transform to the layer to make the building's vertical lines straight up and down. Set your camera up on a tripod and stabilise it. Use a hanging sandbag if your tripod has a hook under the centre column. A shutter release cable is helpful to prevent camera movement. Begin bracketing exposures, shooting every ten minutes or so as the sun sets. Wait until the interior lights of the building are brighter than the ambient light left over by the twilight, and then make further exposures as it gets darker in order to capture the interior glow. The source files that were used to build our final image were captured in exactly this way.

Step-by-step Workshop

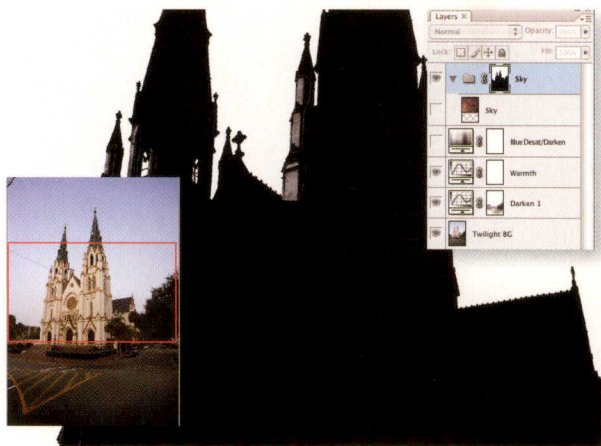
3 Kill the cold

Start a new Hue/Saturation adjustment layer. Select the Cyans in the pull-down menu. Grab the Lightness slider and pull it all the way to -100. Select the Blues in the pull-down menu and also pull down to -100. This will have a desaturation effect but also darken the densities of all the cooler tones in our scene.



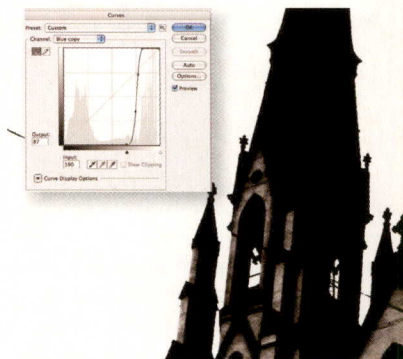
6 Tighten the sky mask

First, paint all the building with black so the sky won't be showing through. Even with a good channel-based luminance mask, we still don't have a hard edge on some portions of the building. Use the Pen tool and trace the edges of the building that aren't black.



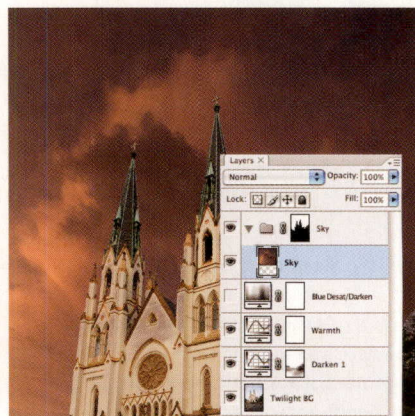
4 Begin a mask to composite a new sky

Turn off the Hue/Saturation layer you just made. Go into your Channels palette and duplicate the Blue channel. Apply a curve that emphasises the edge of the church and the current sky as shown. Paint out the leftover sky at the top of the new channel as well as the tele wire, except for the areas where it overlaps the building.



5 Bring in a new sky

Cmd/Ctrl-click the new channel to make a selection, hit the New Folder icon and then add a mask. Name the folder 'Sky'. Turn the blue desaturation layer back on. Open 'Sky.psd' from the CD, drag it into the Sky folder and position it where you like. Opt/Alt-click the folder mask to reveal it on-screen.



"Through modified channel masks and good old-fashioned Pen tooling, there's very little that can't be selected... It's worth the effort to become a master"

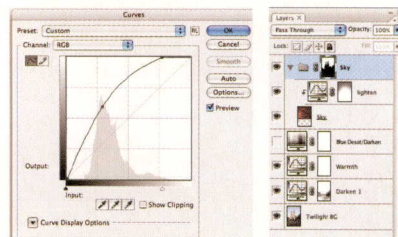
7 Tighten some more

Cmd/Ctrl-click the new path you've made to make it a selection. Invert the selection by pressing Cmd/Ctrl+Shift+I. Fill it by pressing Shift+Delete, select Black from the pull-down menu and hit Enter. Now clean up any last areas of the mask that need it.



8 Making it real

Opt/Alt-click your Sky folder mask to switch back to normal. Start a new Curve adjustment layer and attach it to the Sky layer (Opt/Alt-click between the two layers). Brighten the sky with the curve. Paint a vignette in the curves mask to keep the top of the sky a little dark, to keep the focus on the building.

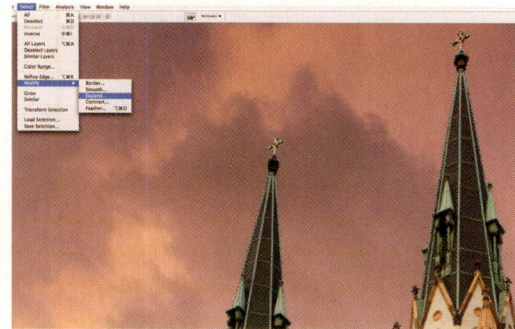


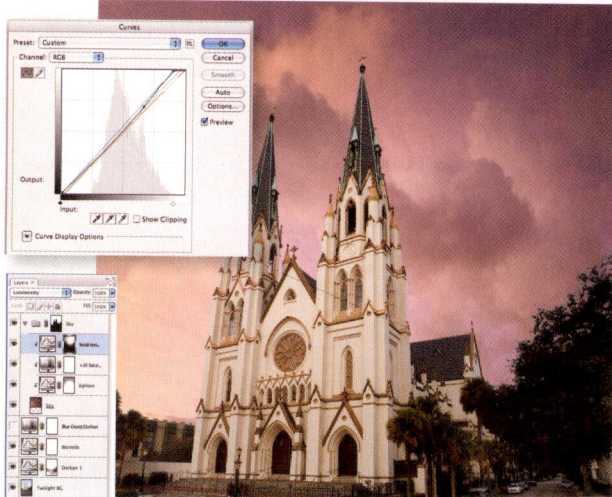
Quick tip

Making effective masks is one of the most important skills a digital artist can have. Through modified channel masks and good old-fashioned Pen tooling, there's very little that can't be selected. It can be a technical prospect, but it's absolutely worth the effort to become a master.

9 The blue edge

There's still some of the old sky showing through on the edges of our building. Cmd/Ctrl-click the Sky folder mask to make a selection. In the Select pull-down menu, go to Modify>Expand. Select 1 pixel and press Enter. Press Shift+Delete and select Black to fill this selection. Go to Cmd/Ctrl+D to deselect and apply Gaussian Blur to the mask at 1 pixel.



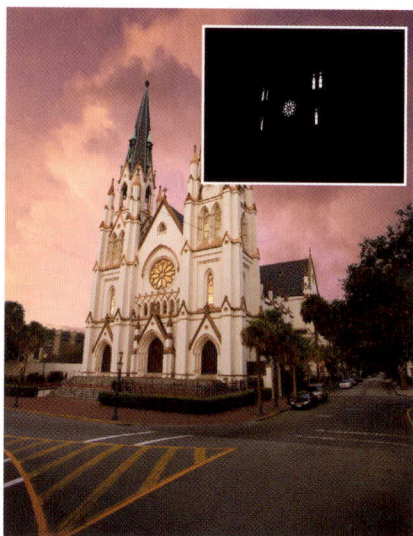


10 Sky drama!

Our sky should be looking good around the building (we're ignoring the trees for a second). Now add a Hue/Saturation and Curves adjustment layer attached to the Sky layer. Set the Saturation to +16, and make the Curves layer similar to the one shown. Fill the curve layer mask with black and paint in white in order to apply the brightness around the steeple.

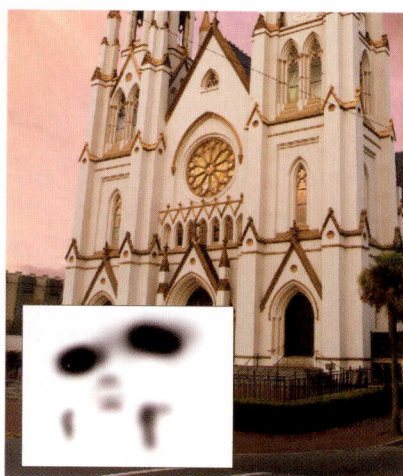
11 Painting with time and light

We'll now bring in the glow captured two hours later than the rest of the scene. Open the file 'Windows.psd' and put it in a folder. Add a mask to the Content layer and use the Pen tool to select the windows as shown. Don't forget to blur the mask by 1 pixel.



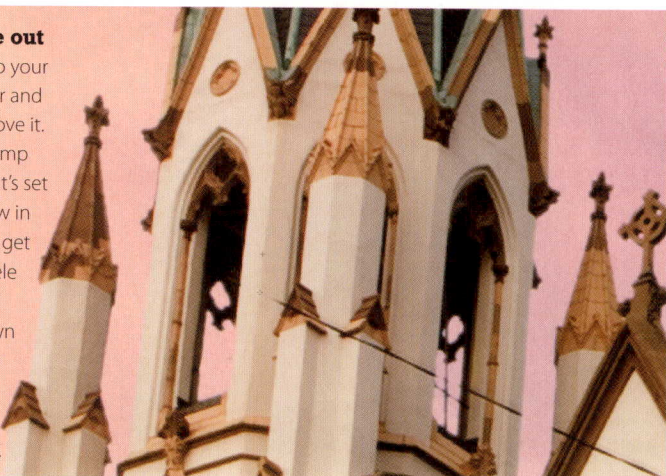
12 From interior glow to sunset reflection

As the windows are now in place, it looks as if the interior lights must be extremely bright to overpower the ambient light. By applying some gradual fall-off to them in the folder mask, we make them look like a reflection of the setting sun. Compare the two effects and see which you like more.



14 Tele line out

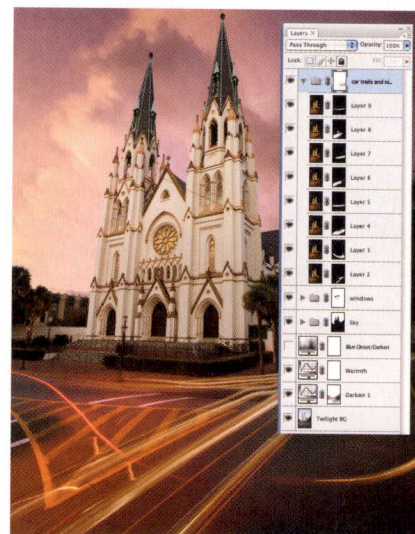
Go back to your first Twilight BG layer and start a new layer above it. Select the Clone Stamp tool and make sure it's set to Current and Below in its parameters. Now get rid of that leftover tele line on the building! Have Caps Lock down on your keyboard to change the tool to crosshairs to help line your cloning up.



"By applying some gradual fall-off to the lights in the folder mask, we make them look like a reflection of the setting sun"

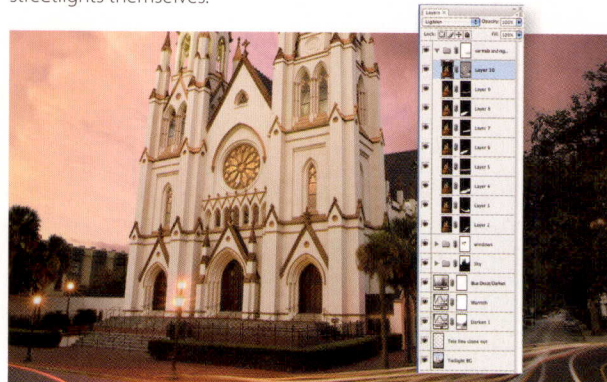
13 Car trails and more creative painting

Open all eight files entitled 'CarTrailsX.psd' and put them in a folder. Add a mask to each of them, fill with black and then, one by one, paint in the effects that you like. There's a lot of room for creativity here! We've painted the brightest spots down in the layer mask, to keep more attention on the structure.



15 Bring out the lights

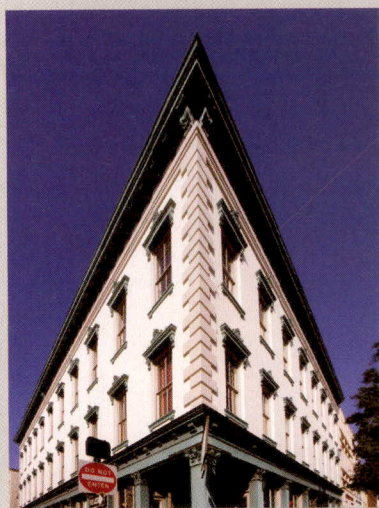
Now we are going to add more of the lights that really start to show after dark. Open 'Lights.psd' from your CD and place it in your Car Trails folder. Set the blending mode to Lighten, fill the layer mask with black and then paint in what you like. We applied another car streak, and some light around the doorways and steeples and the streetlights themselves.



Step-by-step Workshop

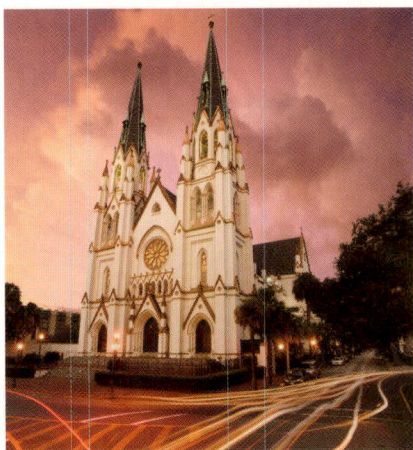
Ship's prow

Whenever you need to tilt your camera up to capture a building, you get perspective distortion, also known as the 'ship's prow' effect. Photoshop makes correcting this perspective easy, but it does have limits. If the tilt is too dramatic, the viewer will be able to see too much underside surfaces, and the image will look odd when the vertical lines are made parallel. The solution is to keep a reasonable distance from your subject. This will enable you to easily achieve corrected vertical lines and focus attention on the sheer geometry of a structure.



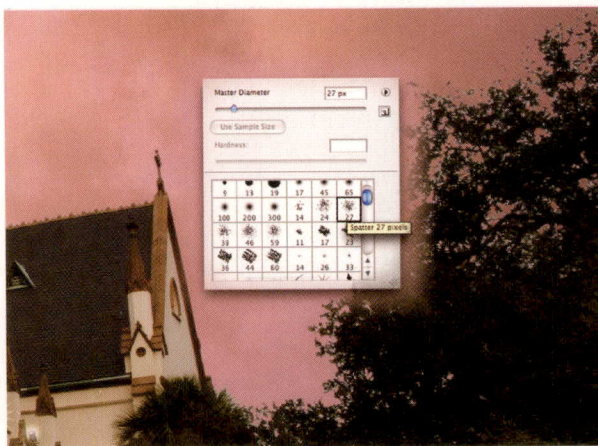
19 Correcting perspective distortion

All right! We've got a great-looking image here. Now we're going to correct the perspective distortion that's making our building look like it's about to take off into space. Go to your top layer and press Cmd/Ctrl+Opt/Alt+Shift+E to copy all that's visible to a new layer. Press Cmd/Ctrl to bring up Rulers and drag out several guidelines on the edges of the building.



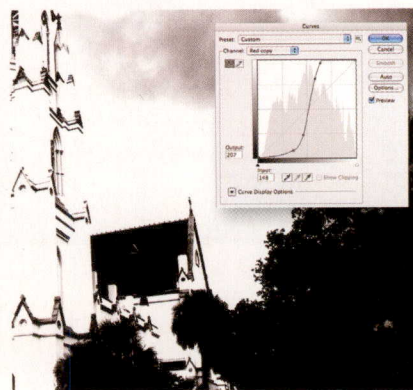
16 Overcoming foliage

Masking foliage well is a hard task, and we still have some work to clean ours up so it blends well with our sky. Go back to your Sky folder mask and paint out any floating leaves on the tree to the right. Selecting one of Photoshop's organic-style brushes can help cover your tracks and keep trees looking normal.



17 Killing the last tree highlights

There are still some stubborn bluish leftovers in our trees. Duplicate the Red channel and apply Curves to this copy. Make a point on the curve by Cmd/Ctrl-clicking the bright parts left over on the edge of the trees and move the point up. Add contrast to the channel as shown.



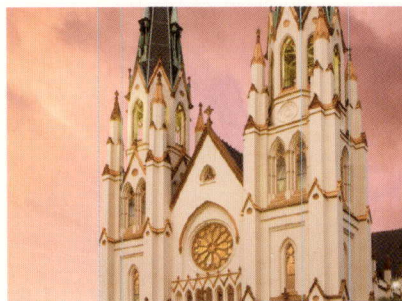
18 Get rid of the blue and soften the scene

Make a selection from the channel and go back to the Sky folder mask. Paint through the selection and get rid of the bluish edges on the left and right trees. Deselect with Cmd/Ctrl+D. Select the Blur tool and blur the overly sharp edges we just made so they match the softness of the scene.



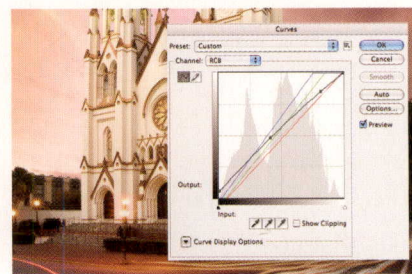
20 Transformation

Press Cmd/Ctrl+T to start your transform, and line up the verticals to your guides until it feels right to you. When the verticals are corrected, it can often make a structure feel oddly squat. You may need to stretch the building vertically or horizontally to make it look correct.



21 Final touches for drama

Start a new Curves adjustment layer, hit the Auto button in the dialog box, make it match the curve shown and hit Enter. Make the blending mode Luminosity and Opacity 80%. Paint out the effect on the top of the sky. Add one more curve to darken the image, fill the mask with black and then paint in density around for a vignette effect. You're done!



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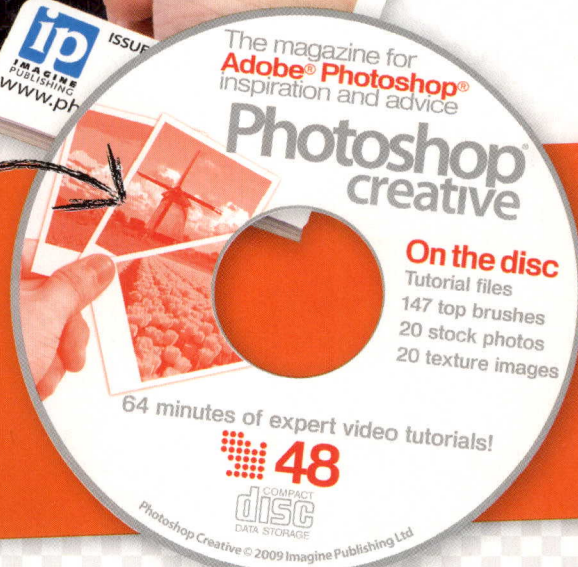
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Model photo from iStockphoto.com. Image number:
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PERFECT CUTOOUT TECHNIQUES

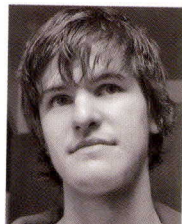
Learn how to create high-end photomontages using a range of selection and cutting out techniques

The mystical feeling of combining people with nature can be a great topic for design. Adding small elements found in the natural world can bring art to life with the base image of a person.

In this tutorial we will learn important cutting and blending techniques. We will take a multitude of stock images and use them to create a complex and unique photo manipulation with the help of Adobe Photoshop. Photoshop offers us more accessible tools that are needed to cut and blend images properly in addition to creating some artistic effects using tools specific to Adobe's program.

We will learn about placing each cutout so it has realistic perspective and lighting, which will give the finished piece a more dynamic feeling. Also, a range of artistic details will be explored to give the finished product a sense of surrealism. Moreover, adding some vibrant colour can really bring a piece to life, so that will be covered as well. Think about investing in a graphics tablet if you don't have one. It is a real timesaver in addition to being a great tool for illustrators.

Please note that Photoshop Elements will not allow us to achieve the same effects. Also, this tutorial is written assuming we know the basics of navigation and tools in Photoshop.

**ON THE DISC**

On the CD you will find the model image that we used to start the image, the full list of stock used (most of which is free), and a selection of free alternative images that you can use to create your own composition as well.

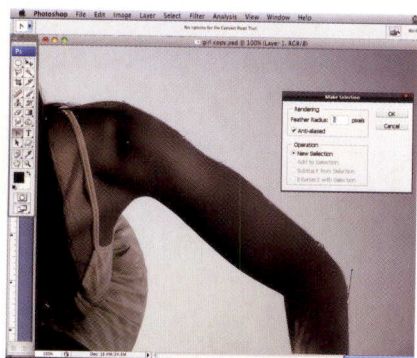
OUR EXPERT

Anthony Giacomino

Agiaco is the online creative identity of the graphic designer and digital artist Anthony Giacomino. Anthony is a 19-year-old self-taught digital artist currently pursuing a professional career in graphic design. He currently resides in Milwaukee, Wisconsin as a freelance designer and student. You can view his online showcase at <http://www.agiaco.net>.

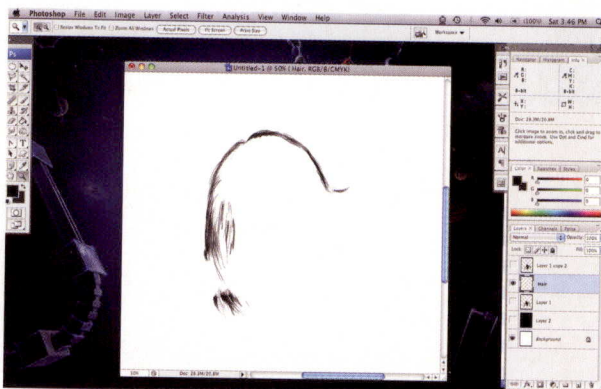
1 Let's start cutting!

Open the image of the woman and select the Pen tool, zooming to 300%. With the Pen tool, go from point to point along her body beginning with a simple edge. Create your path around her body, making sure you nicely curve and contour your lines. When finished, Ctrl/right-click, choose Make Selection and Cmd/Ctrl+X to cut.



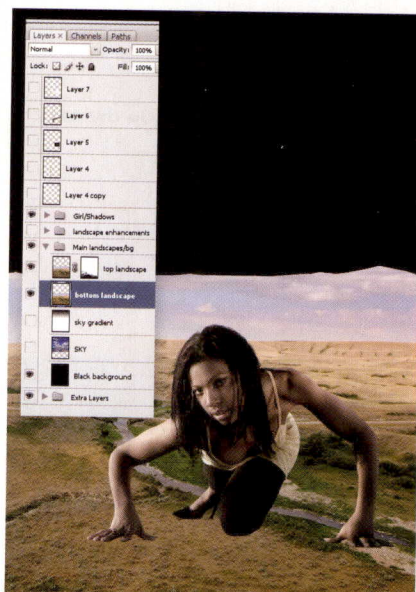
2 Re-create the hair

A tricky part of this image is the hair. By drawing with a tablet using a 3-5-pixel brush, or creating many paths, we can mimic hair and remove white space. Without a tablet, create simple curves with the pen, select a 3-5-pixel brush and simply Ctrl/right-click and go to Stroke Path with the brush to create a strand of hair. Be sure to select the Stimulate Pressure option. Repeat.



3 Add a landscape to play with scale

Purchase image '766440' from Crestock.com (see the link on the disc or there are some alternative images to choose from) and place the image below the girl layer and position toward the bottom. Make sure you leave space for some mountains and sky. Place the girl on the right side so she is above the stream.



"Photoshop offers more accessible tools that are needed to cut and blend images in addition to creating artistic effects using tools specific to Adobe's program"

Step-by-step Workshop

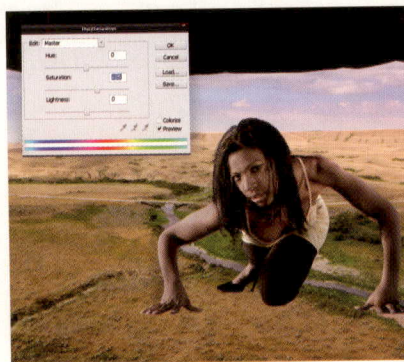
Quick tip

If the edges on a cutout don't look smooth, it's often quite an easy fix. Navigate to the Layers menu at the top, scroll down to Matting and select Defringe on the cutout. Often this function cleans up mess and fringe around the edges!

"We need to make the lighting more realistic, so take the Burn tool... Burn areas where the light would not show as much"

4 Saturate it

On the newly added Crestock landscape, Cmd/Ctrl+U and up the Saturation to +25. Using a soft brush, paint some subtle green spots on the grass under her and set the layer to Hard Light. Duplicate the layer, do a 10px Gaussian Blur and lower the Opacity to about 50%. This gives the ground more life underneath her body. Repeat the saturation on the girl.



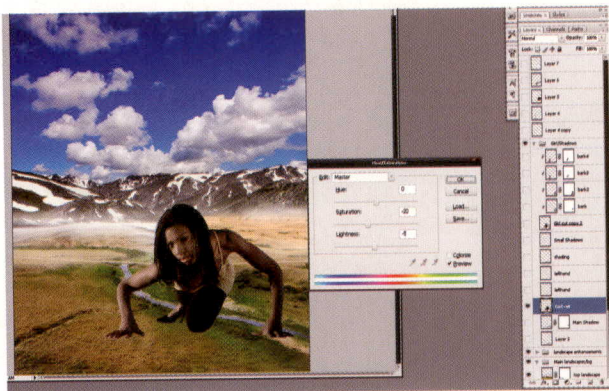
5 Add mountains and snow

Download image '640982' from Crestock and open the snow stock from sxc.hu (see the links on the disc). Use the Pen tool to remove the ground so the mountains can fit into the background. Arrange part of the snow on the left, add a layer mask and use a soft 50% Opacity black brush to slowly make it blend in with the ground. Duplicate and set to Overlay.



6 Add a new sky

Try the Polygonal Lasso tool to trace the mountains to delete the existing sky. The Delete key goes a step back. It works well for simple cuts. Open the sky stock (see the link on the disc) and place it under the other layers. Use Cmd/Ctrl+U and lower Saturation to -20 and Lightness to -5.



7 Redo lighting on the girl

We need to make the lighting more realistic, so take the Burn tool and set to burn Midtones (at the top of the screen) at about 40% Exposure. Burn areas where the light would not show as much and then use the Dodge tool to accentuate areas where the light shines over her arms/shoulders.



8 Create some dramatic shadows

Hold Cmd/Ctrl and click on the woman layer thumbnail to create a selection. Fill it with black, deselect and then go to Edit>Transform>Distort and distort the shadow so it is behind her to the right. Filter>Blur>Gaussian Blur at about 5 pixels. Adjust the Opacity as needed. Add smaller shadows on knees, fingers, and so on, and blur.



9 Copy thumb and begin the arm

Copy parts of her other thumb and put it on the other hand. Press Cmd/Ctrl+U and lower the Saturation to -10 and Darkness to match the skin. Smudge, warp and mask so it fits. Now, open the bark texture from sxc.hu (see the link on the disc) and resize to about the size of her arm. We will make her arm look like it's made of wood.



10 Displacement map

Go to the girl layer, copy only her arm and put it in a new PSD and save. Back on the canvas, create a clipping mask (Opt/Alt+Cmd/Ctrl+G) so the wood is on her arm. Now on the wood layer go to Filter>Distort>Displace and open the saved arm PSD when prompted. This wraps the wood more around her arm.



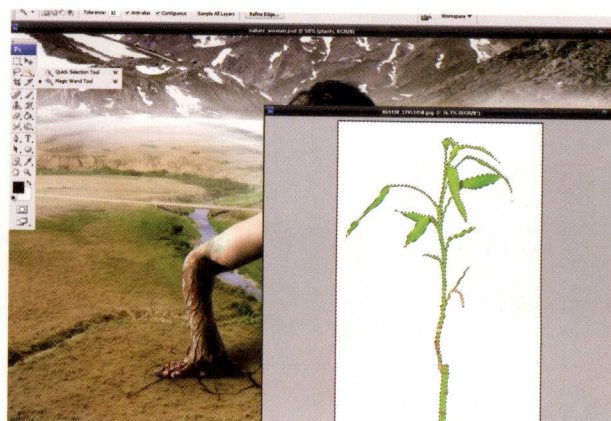
11 Blend the arm
Set the blending mode of the bark to Multiply and add a layer mask. Take a black brush and mask out the fingernails, ring and tendons to keep the realism. Be sure to make it gradually fade into her arm. Duplicate the layer; create a clipping mask (Opt/Alt+Cmd/Ctrl+G) just to make it darker and more defined. Repeat this for the other arm.



12 Cracked ground
Open the cracked ground stock and scale it down a bit. Place the layer underneath the woman. Go to Edit>Transform>Perspective and pull the left front point to the left. Set the layer to Multiply, then add a layer mask and make the cracks fade a bit. Position some under both her hands. Use the Burn tool to darken areas of the cracks.



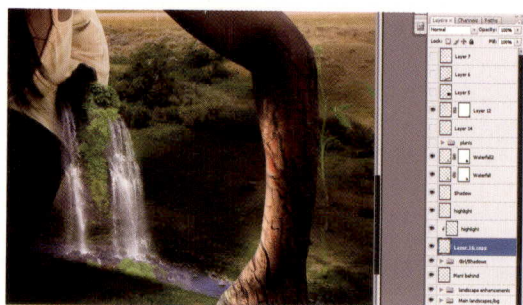
13 Add some plants in the foreground
Open the tall green plant stock (see the link on the disc). Press Cmd/Ctrl+U and lower the Saturation to -20. Select the Magic Wand tool and click on each white space and press Delete. Drag it in, add a small shadow at the base and do a 3px Gaussian Blur. Duplicate the plant, go to Edit>Transform>Flip Horizontal. Scatter plants in varying sizes all around her. Edit>Transform>Warp to change the shape as well.



14 Waterfall
Download stock '59528' from Crestock or find a waterfall stock. Select the Lasso tool and set the Feather to 5px. Cut it, then hit Cmd/Ctrl+T to scale and then Flip Horizontal. Position it so it comes out of her side, set the layer to Screen and duplicate. On the second layer, mask out the water but reveal the greenery at the top.

"For the wings of the hummingbird, feather the edge and add a slight Motion Blur to show movement"

15 Splashing out
Draw a strange shape on her side and fill it with black. Go to Edit>Transform>Warp and pull it around to fit the curves of her. Place the waterfall so it is coming out of the hole. Add shadows and highlights inside using colours from her dress. Try dodging and burning areas such as her dress.



Invest in a stock account

It's not like there is no reason we use paid stocks from iStock, Crestock, and so on, in the tutorials. If you want top-of-the-line, good-quality images with an assortment of different shots, look into getting an account somewhere. It will really help take your designs to the next level.

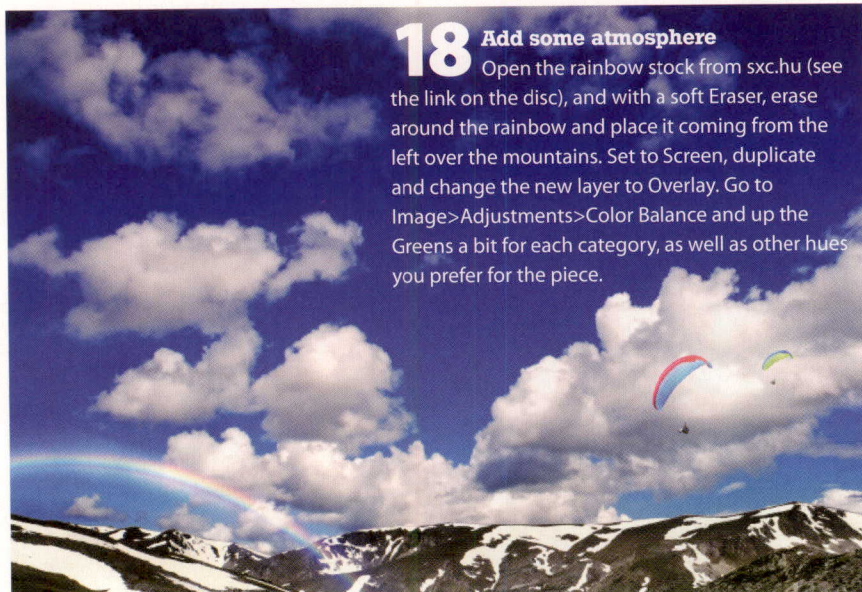


16 Add some details
Download stock '84645' and '308996' from Crestock (see the links on the disc). Cut the paraglider out and then use 1-pixel lines with the Line tool to remake the strings. For the wings of the hummingbird, feather the edge and add a slight Motion Blur to show movement. Place the paragliders in the sky, duplicate and Cmd/Ctrl+U and change the Hue. Scale it down as well.

Step-by-step Workshop

17 Blend a small lake in

Download stock '80995' from Crestock and cut around some of rocks so it's mainly water. Place on the left side, add a layer mask and use a 30% black brush and slowly blend it in with the ground. Create a new layer above and colour the water with a different blue. Set the blending mode to Color and adjust the Opacity.

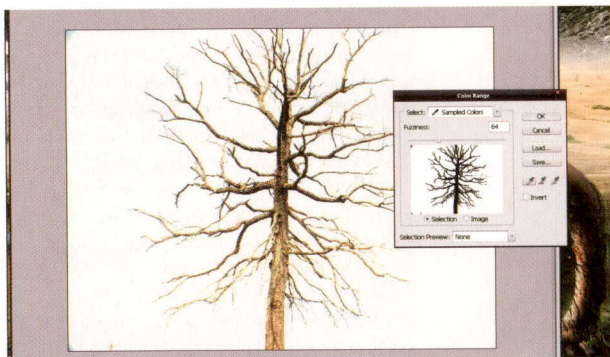


18 Add some atmosphere

Open the rainbow stock from sxc.hu (see the link on the disc), and with a soft Eraser, erase around the rainbow and place it coming from the left over the mountains. Set to Screen, duplicate and change the new layer to Overlay. Go to Image>Adjustments>Color Balance and up the Greens a bit for each category, as well as other hues you prefer for the piece.

19 Branches

Open the tree stock (again the link is on the disc) and go to Modify>Color Range. Click the white on the actual canvas, confirm and press Delete. Use the defringe trick as well. Cut out a few branches and blend them in with her arms. Also, lower the darkness to help blend. Adjust colours by creating a new clipping mask above and brushing brown. Set the blending mode to Color or Soft Light.



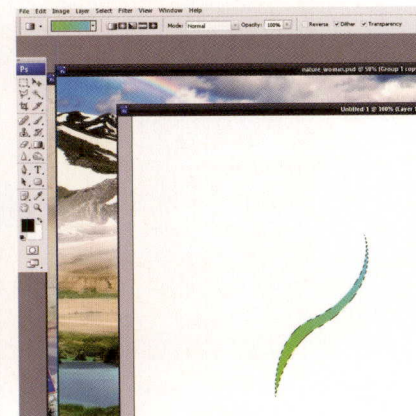
20 More details

Bring in the red, green, and yellow plant stocks from sxc.hu. Use the Color Range trick to remove the white, and then choose Layer>Matting>Defringe. Place the plants on her hair and blend with a layer mask. Do the same for her arm. Open the grass stock, cut carefully with the pen and place around her. This part will take longer.



21 Add some Pen tool shapes

Use the pen to create a simple flowing shape. Edit>Fill and add a gradient with multiple colours. Keep making these shapes until you have a lot of them overlapping, making an interesting assortment of colourful shapes. You can also select a hard-edged brush (5-15px) and make one Pen tool line, Ctrl/right-click and Stroke Path with Stimulate Pressure.



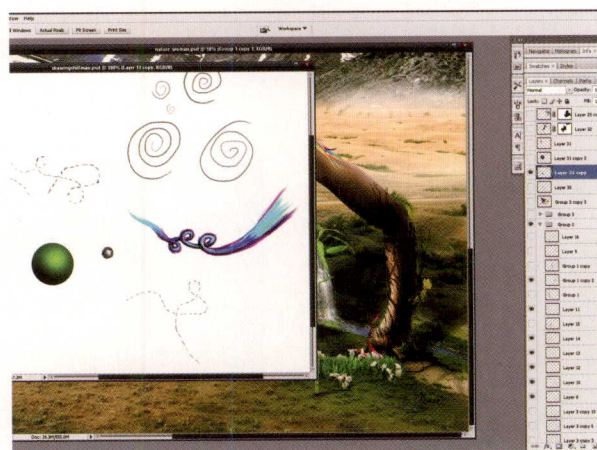
22 Funky hairstyle

Put a couple of your colourful shapes into her hair so it still flows with the movement of her hair. Pick up your tablet if you have one, select a 5-pixel brush and start making strands of hair on a new layer to blend the colours in. Use a 3-pixel brush to make finer strands of hair. There is a layered version of our strands on the disc for you to take a look at.



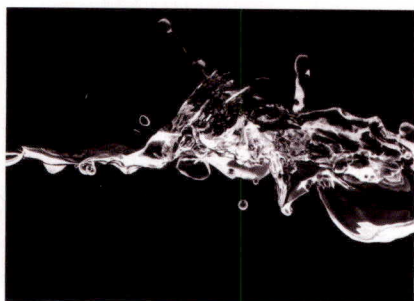
23 Add in some artsy elements

On a new canvas with your tablet or pen, draw out different shapes such as swirls, dashed lines and shaded circles to use around the girl. Cut them out and place around the girl. Add gradients to some to add more interest as well. The blue shape was created with the tablet and smudging colours together with the Smudge tool.



24 Water manipulation

Download stock '5932107' from iStockphoto.com. Press Cmd/Ctrl+Shift+U to desaturate the water. Then press Cmd/Ctrl+I to Invert. Now we can drag it into the main canvas and set the blending mode to Screen so it will only show the light parts, which in this case are all the whites. This makes the water look much more realistic.



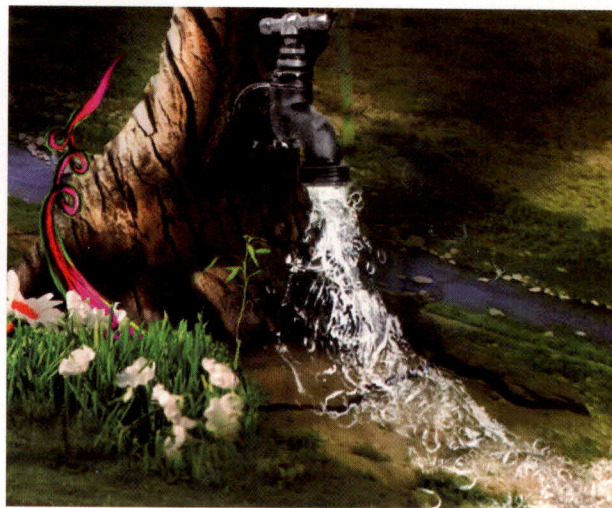
25 Add pipe to her arm

Open the sxc.hu stock photo of the pipe/nozzle and cut it out using your preferred technique. We used the Polygonal Lasso tool. Place it on the arm on the right side and add a layer mask and blend in with a 40% Opacity black brush. Add a shadow underneath and lower the Opacity as necessary.

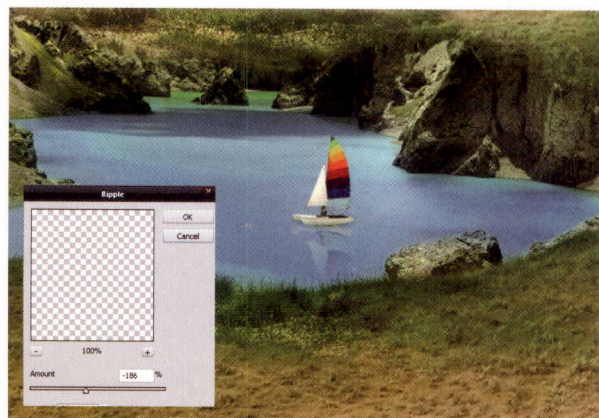


26 Unleash the water!

With the water stock we 'cut' before, place it so it is splashing out of the pipe. Edit>Transform>Warp can come in handy to move it around so experiment with that. Duplicate the water and have it heading towards the small stream. You can add some subtle surreal blue highlights to it by brushing and setting to Color or Overlay.



"Try to create many areas for viewers to observe. Leave things hidden so every time someone looks they might notice something different"



27 More snow and sailboat

Add more snow stock in the background from whatever source you like. Download the sailboat from sxc.hu, cut it out with the Pen tool, scale it down and place in the water. Duplicate, flip vertical and lower the Opacity to 30%. Place it as the reflection and go to Filter>Distort>Ripple at default settings.

28 Finishing touches

On her left arm (right side) create two small oriental-styled lanterns. Use the Elliptical Marquee tool to make an orange one with three hues, and to make the other parts to it. For the blue one in the back, lower the Darkness to -15. Choose the corresponding colour and at 40% Opacity, brush some light emitting from the lanterns with a soft brush.

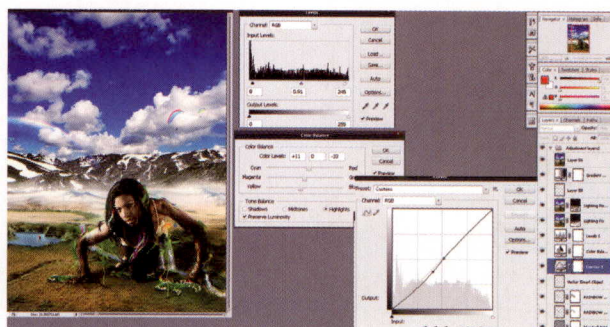


The importance of details

In this style of art, having a wide range and many details is essential for creating something interesting. While still maintaining an obvious focal, try to create many areas for viewers to observe. Leave things hidden so every time someone looks they might notice something different. However, overcrowding can become an issue, so be sure to vary the scale and darkness of each object. Creating details can be as easy as making your own artistic effects to place around the canvas. Just be sure it fits before you finish, because you should never stop until you're satisfied.

29 Adjustment layers

Create a Color Balance layer and accentuate the Greens to your liking. Cmd/Ctrl+L to bring up Levels and in the three boxes left to right type 8, 0.91 and 245. At the top of the Layers palette, press Cmd/Ctrl+Shift+Opt/Alt+E to Merge All and sharpen.



insight

WHISPERS AND A THOUSAND WISHES: "Her feet took most of my time in this one. I chose around four different tones of her original skin tones, then I deleted the original feet and I painted over those little ones she has." CREDITS: <http://tytaniafairy.deviantart.com/>, <http://frozenstarro.deviantart.com/>, <http://jlstock.deviantart.com/>, <http://aliira.deviantart.com/>, <http://lostfiniel.deviantart.com/> and <http://ipnorospo.deviantart.com/>

UNBREAKABLE IS MY SOUL: "To make you believe that she's in the water, I had to delete part of her hair and arm. Then, using a new photo with water ripples, I pasted it into the places I wanted and used the Soft Light blending mode." CREDITS: <http://natgautier-stock.deviantart.com/>, <http://midnightstouch.deviantart.com/>, <http://shoofly-stock.deviantart.com/> and www.sxc.hu





SERENADE OF A SHALLOW DEATH: "The part where I spent most of my time was on her make-up and facial features. I changed her face a little bit, in order to make her seem more like a doll." CREDITS: <http://lisajen-stock.deviantart.com/>, <http://shoofly-stock.deviantart.com/>, <http://redheadstock.deviantart.com/> and www.sxc.hu

LEO: "I erased the lion from its background, however, the fur wasn't the way I wanted. I opted to use the Smudge tool at 85-90% Strength with the help of a Spatter brush." CREDITS: <http://chonastock.deviantart.com/>, <http://lady-dementia-stock.deviantart.com/>, <http://absurdus.deviantart.com/> and www.sxc.hu

Ana Cruz

Websites: www.anacruzarts.com, <http://lunebleu.deviantart.com/>
Products: <http://stores.lulu.com/lunebleu>

Ana Cruz is a comparatively recent contributor to the world of digital art, joining the online community four years ago. But she has learnt fast and taken big strides towards obtaining a stunning style, as she explains: "Along with the help of many tutorials and inner strength, I've started to develop my own skills. I've been trying to evolve and adopt a personal style over the years. Despite the online tutorials I downloaded and still do, I'm mostly self-taught and I never stop trying to do better every day."

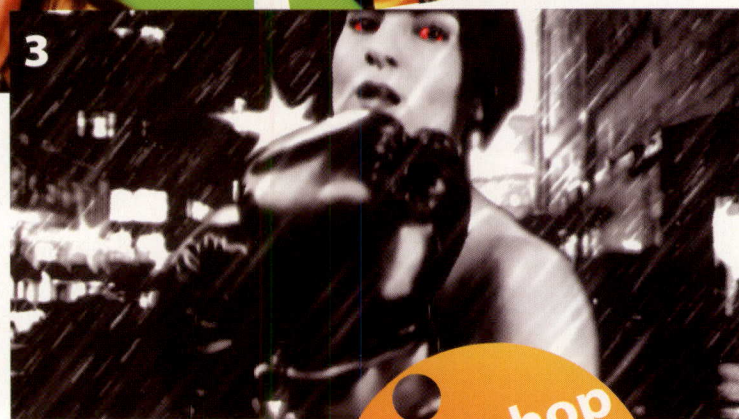
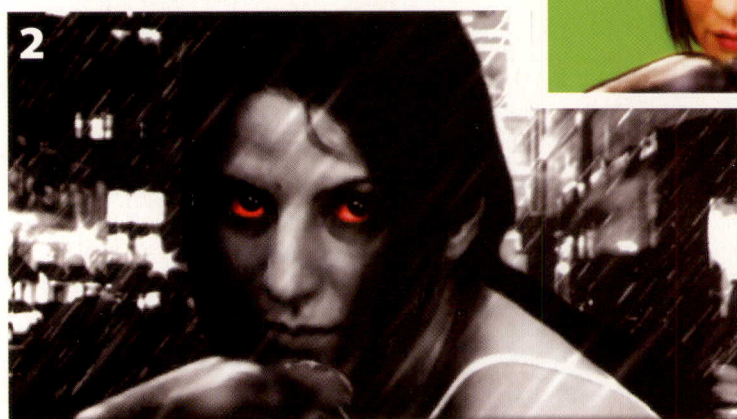
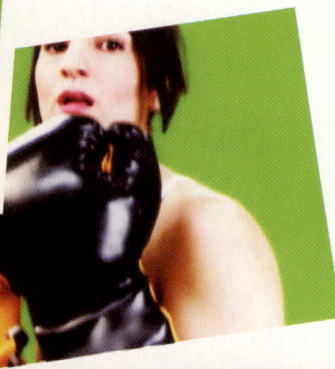
Initially working for free, Cruz has developed into an avid resource provider herself, confidently producing DVD tutorials for all to sample. Digital software has helped make this all possible, as she reveals: "Every single step of my creations is done in Photoshop. I do photomanipulation and, for that, I use real photographs, rendered elements, etc, to create one final image."

"Recently, I've also started adding some painted elements. For me, it's hard to find hair exactly the way I want. I've started practising with my drawing tablet and now I paint the models' hair the way I want them to be."

Repetition is not on her agenda, as she looks to constantly evolve her application skills and style, as she adds: "I try not to follow repetitive trends, but I can certainly say that my style is mostly dark and romantic, with strong emotions. My own feelings and emotions are always a strong part of my images, so I make sure that everything I do has a part of me in it, full of intensity, dramatic emotions and depth."



Step-by-step Workshop



Photoshop
CS4
Extended
Workshop

WORKING WITH VIDEO

Use the video-editing tools in Photoshop to create a *Sin City*-inspired effect on your short video clips



ON THE DISC

On the disc is the final video clip that shows the results of this project. The source video clip can be obtained at www.istockvideo.com with the reference '5635688'.

OUR EXPERT

Kirk Nelson

Kirk is our Helpdesk writer and lends a hand over at our sister publication **Photoshop Creative**. This month he brings us the lowdown on editing video in Photoshop.

One of both Photoshop CS3 and CS4 Extended's main features is the ability to work with video. At first, the very idea of using Photoshop to edit video seems unbelievable, as Photoshop is king of the image editors. There are other programs that do video. Yet upon further reflection, many benefits come to light.

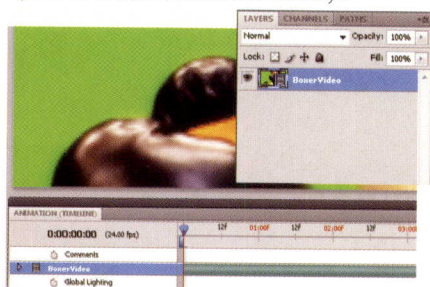
Photoshop has a very robust set of painting and image-editing tools that are certainly handy when editing video or accomplishing simple tasks. These include removing a colour cast or balancing levels – ideal for the basic video operations now included within the program.

This tutorial will show you how to use these new video features to produce a *Sin City*-inspired effect. We'll begin with a stock video clip and show how to use an Action to remove the green background from each frame. We'll explore how to use adjustment layers, styles and filters on a video layer. We'll also reveal how to animate a Photoshop-created layer, producing a stylised rain effect. Finally, we'll demonstrate how to add frame-by-frame effects, otherwise known as rotoscoping.

So fire up Photoshop and join us for an amazing exploration into the motion graphics capabilities of our favourite image editor.

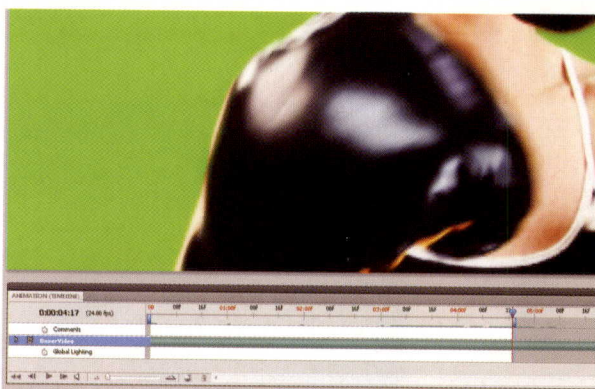
1 Open the video

Open the video clip in Photoshop by using the standard File>Open command and target the QuickTime file (if you're using the same file as us). You'll notice that the movie is brought in as a layer with a little filmstrip icon on the thumbnail. This designates it as a video layer. Open the Animation panel (Window>Animation), and from the fly-out menu check the option for Enable Timeline Shortcut Keys.



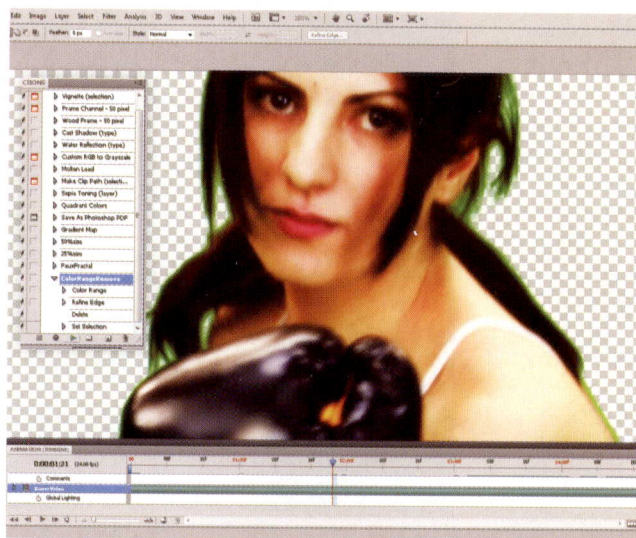
2 Trim the video

Pull on the handle along the timeline to scrub through the video. Just below the timeline is a bar that has small blue handles on either end. Drag these to bracket the portion of video you'd like to work with. In our example, we'll use frames 1-4:17. From the fly-out menu select Trim Document Duration to Work Area.



3 Use an Action on background

Open the Actions panel and begin recording a new action. Use the Color Range and Refine Edge tools to create a selection from the green background and hit the Delete key to remove it. Cancel the selection. Stop recording the Action and then step through the video, running the Action on every frame to remove the background throughout the video.



Key terms

ROTOSCOPING: Where an animated effect is added to video frame by frame to create a certain look. Think of films like *Tron* and *A Scanner Darkly* for great examples of where rotoscoping has been used.

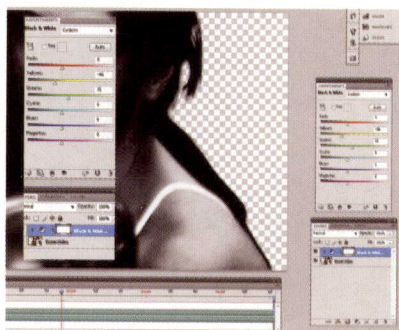
SCRUB: This simply means to pull the playbar through the video clip to find what you are looking for. It's not particularly accurate, but it is quick.

KEYFRAME: Keyframes denote the start and end of a certain transition or effect in your video clip. A sequence of keyframes enables you to apply complex animation effects relatively simply, quickly and easily.

RENDER: When you 'render' out the clip, you put the video clip back into a finished package, saving it in your desired format, such as FLV.

4 Benefits of an adjustment layer

Add a Black and White adjustment layer clipped to the video layer. Select a setting that produces a high amount of contrast. One of the benefits of using an adjustment layer with a video layer is that the adjustment affects the entire video clip, whereas a standard adjustment from the Image>Adjustments menu will only affect the current frame.



Supported file types

One of the first questions most artists ask when they hear that Photoshop can now handle video is, 'Which file formats?' The concern is clear – if the program doesn't work with a favourite video format, there's little point in even glancing at the capabilities.

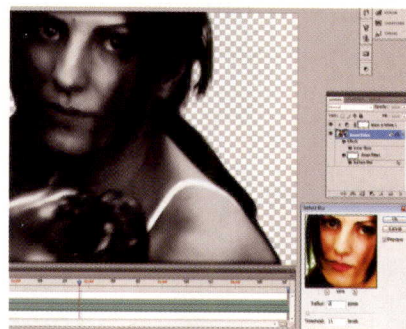
Well fear not, it turns out that Photoshop handles most commonly used video formats with very few problems. MPEG 1,2 and 4, the 'glorious' QuickTime MOV format, AVI and even FLV for seamless integration with Adobe Flash Professional are all accessible.

Aside from video formats, Photoshop can also handle image sequences as a video file. This is particularly useful if you are working with rendered images from a 3D program, scans of consecutive drawings for traditional animation or even a sequence of photographs for stop motion projects. Photoshop can also export the video to the same formats seen in the import options, even including the creation of an alpha channel for formats that can support it.

"It turns out that Photoshop handles most commonly used video formats with very few problems"

5 Filters and Smart Objects

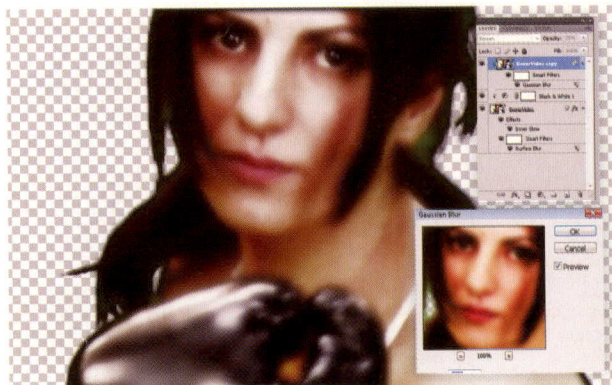
Convert the video layer to a Smart Object and add a Surface Blur to remove much of the minor details in the boxer's face. The conversion allows the filter to be applied to the entire clip. This holds true for layer styles as well. An Inner Glow set to Multiply with a dark colour will remove the glowing outline that developed in previous operations.



Step-by-step Workshop

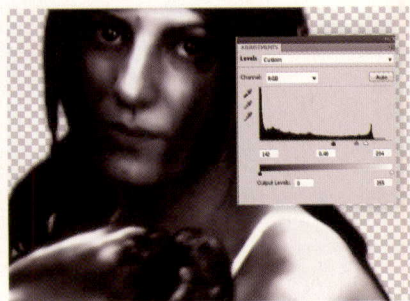
6 Harsh highlights

An important part of this effect are the harsh highlights. To achieve that, duplicate the video layer and clear the layer styles and Smart Filters from the copy. Set the blending mode to Screen and lower the Opacity to 75%. Add a Gaussian Blur between 3 and 4 pixels to give the highlights a bloom.



7 High contrast

To finish the harsh highlight effect, add a Black and White adjustment layer set to the Maximum Black preset. Then add a Levels adjustment layer on top of that with the handles pulled in close together to maximise the contrast accordingly. Scrub through the video to see how the effect looks over the duration and make adjustments accordingly.



8 On the streets

Let's place the boxer in an environment. Find a night-time street scene to use for the background. In our example we're using file '1092077' from www.sxc.hu. Be sure to place the street layer at the bottom of the layer stack. Desaturate the layer by pressing Ctrl/Cmd+Shift+U.

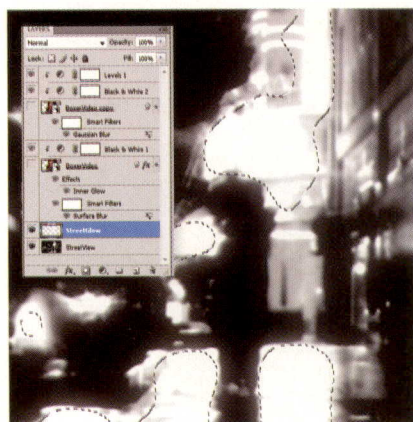


Quick tip

For an additional fun effect, you can easily create a flickering glow from the background lights by adding an Outer Glow layer style. Your first step is to enable Keyframing for Style in the StreetGlow layer in the Animation panel. Next, change the glow intensity at random throughout the video in order to give the effect of the lights flickering on and off to create atmosphere. Photoshop will capture those changes and animate the glow accordingly.

10 Load the luminosity

Hide the boxer video layers so only the background street image is visible. Cmd/Ctrl-click on the composite RGB channel, loading the luminosity of the street scene. Switch back to the Layers panel to create a new StreetGlow layer above the street layer and fill the selection with white. Hit Cmd/Ctrl+D to cancel the selection.



9 Street levels

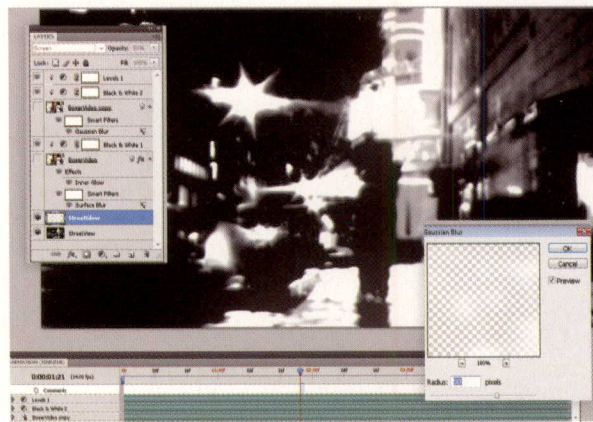
Hit Ctrl/Cmd+L to bring up the Levels adjustment for the street scene. Bring the outer handles in closer to the middle, thereby increasing the contrast of the street image. Work with the adjustments until the street image matches the contrast of the boxer video clip.



"The technique of filling a luminosity selection combined with a Gaussian Blur is a handy method of creating your own custom glows and light blooms"

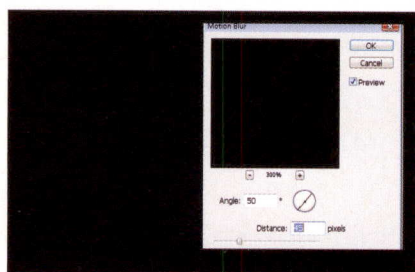
11 Custom glow effect

Change the blending mode of the StreetGlow layer to Screen. Run a Gaussian Blur at around 10 pixels and reduce the layer Opacity to around 50%. This technique of filling a luminosity selection combined with a Gaussian Blur is a handy method of creating your own custom glows and light blooms.



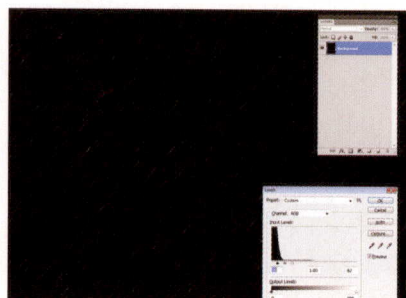
12 Let it rain

To create a rain texture to be animated in the video project, begin with a separate document at around 2,500 x 3,600 pixels and a black background. Select Filter>Noise>Add Noise, set to 35%, Gaussian and activate Monochromatic. Follow with Image>Adjustment>Threshold set to 160. Add a Filter>Blur>Motion Blur set to an Angle of 50 degrees and Distance of 45 pixels.



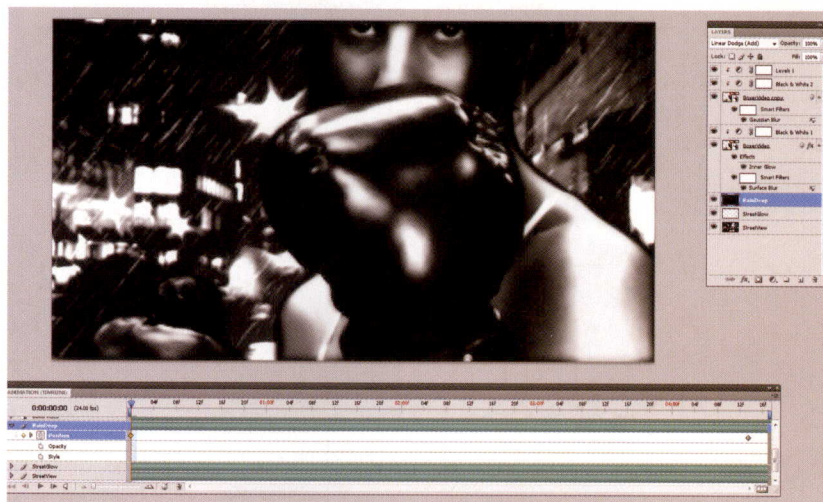
13 Adding the rain effect

Use the Levels technique again to adjust the contrast in the rain texture. If you find the lines are too sharp, repeat the Motion Blur filter with the same Angle but change the Distance to 5. Finally, select the entire canvas (Ctrl/Cmd+A) and copy and paste it back in the video document. Place it above the street layers and set the mode to Linear Dodge.



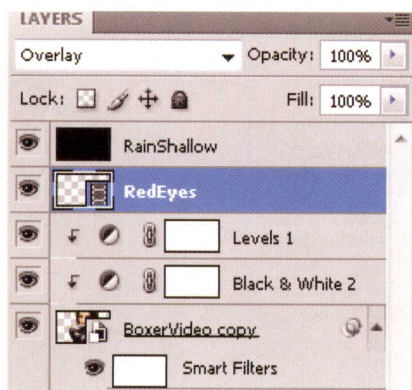
14 Animating the rain

Your next step is to move the rain texture up and to the right as far as possible while still covering the canvas. In the Animation panel, click the down arrow next to the rain layer to expand it. Make sure that you are on the first frame of the video, and then click the little stopwatch icon next to Position in order to set a keyframe.



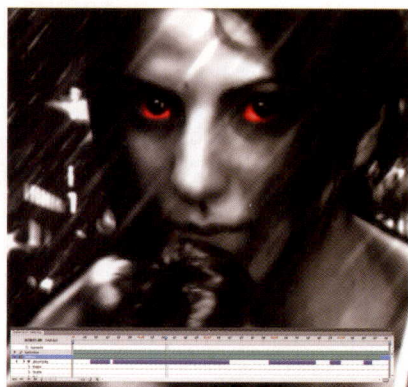
16 Stylised colourising

We've seen how to animate a layer by changing its position over time; now let's look at some frame-by-frame effects. Select Layer>Video Layers>New Blank Video Layer. Call this new layer 'RedEyes' and place it directly over the boxer layers. Set the mode to Overlay then select your Paintbrush and a bright red colour.

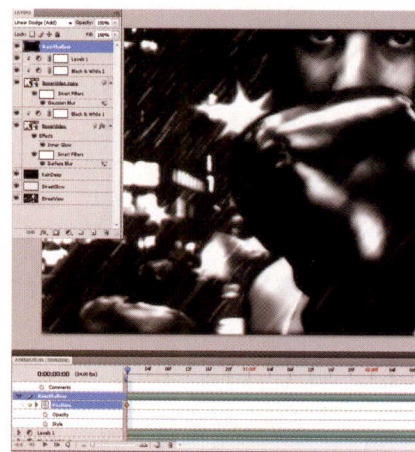


17 Rotoscoping

Start right where the boxer opens her eyes after blinking (around frame 7), and on each frame paint over the whites of her eyes, turning them a glowing red. Use your arrow keys to quickly move forward one frame at a time while working. Be warned – this process is not difficult but it can be tedious.



"What we have uncovered over these pages is just the basics of video in Photoshop. There are so many other ways to try out the power of the Extended suite"



15 Duplicating the effect

Go to the last frame of the video and reposition the rain texture down and to the left, while still maintaining full canvas coverage. Photoshop automatically adds an end keyframe. Play back the video to see the animated rain effect at work. Duplicate the rain layer and scale it up 150%. Now move this duplicate in front of the boxer and animate as before.

More about motion

What we have uncovered over these five pages is just the very basics of getting started in working with video in Photoshop. There are so many other ways that you can really try out the power of the Extended suite. Next issue, we have an eight-page feature looking at the world of motion graphics, speaking to the artists and designers behind some of the best examples of work out there right now, and looking at where Photoshop comes into the equation. We'll also take a look at the other programs used by professional motion graphics artists, such as Adobe After Effects. Check it out in issue 58, on sale from 18 June 2009.

Step-by-step Workshop

Add text to video

Some of the most requested video effects are those to do with animating text. Photoshop includes another animated property when working with a text layer – the Text Warp.

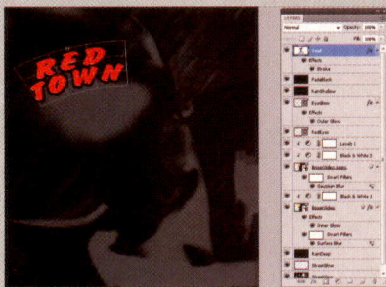
1: Set up the text animation

Navigate to the appropriate frame in the video clip and create a new text layer. Position and transform the clip to fit as desired. Expand the layer in the Animation panel and enable the stopwatch icons for Position, Opacity and Text Warp.



2: Fade in

Reduce the text Opacity to 0% so this frame will be the beginning of the text fade-in. Go to the final frame of the text animation and set the text Opacity to 100%. Reposition the text as needed and be sure to update the Text Warp if desired.



3: Adding more keyframes

Play through the text animation and check for errors. In our example, the straight movement of the text did not follow the boxer's glove exactly, so many more keyframes were added. By checking each frame and moving the text by hand, Photoshop automatically adds a keyframe and updates the movement.



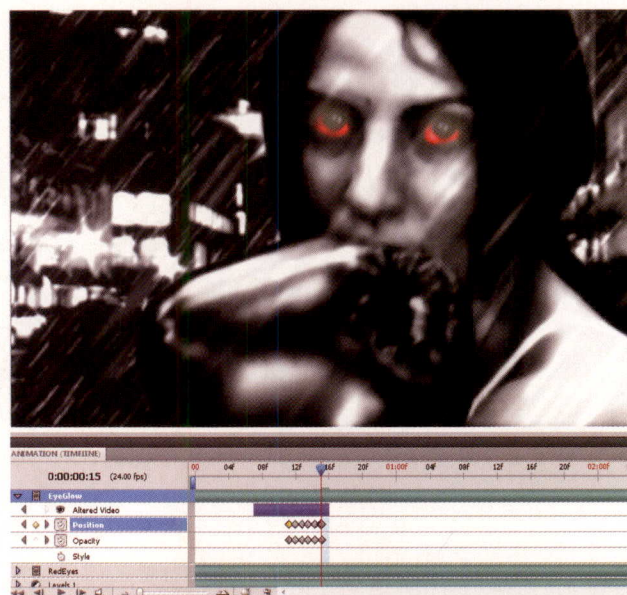
18 Glowing eyes

For additional effect, we'll make the boxer's eyes glow briefly. Create a new video layer named EyeGlow and return to frame 7. Add an Outer Glow layer style and use a soft brush and white paint to add a glow effect to her eyes. Use the same frame-by-frame technique until her eyes are completely open, around frame 14.



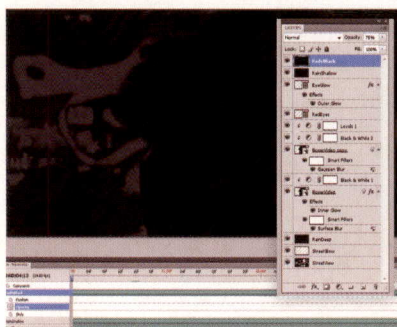
19 Animated fade

With frame 14 open, expand the EyeGlow layer in the timeline and set a keyframe for Position and Opacity. Then go to Layer > Video Layer > Duplicate Frame. This copies the frame information to frame 15. On frame 15, run a 5-pixel Gaussian Blur and lower Opacity by 10%. Now repeat the process – copy frame, blur and reduce the opacity – until you see that the glow has fully dissipated.



20 Fade to black

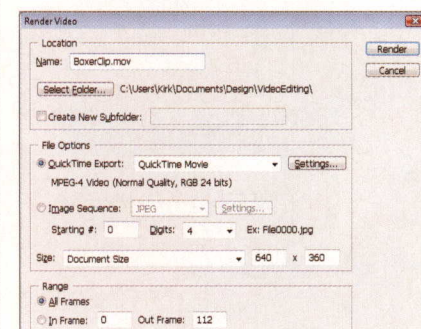
Create a FadeBlack layer at the top of the stack and go to around seven frames before the end of the clip. Fill the layer with black and reduce Opacity to 0%. Set the Opacity keyframe, then go to the final frame and change Opacity to 100%. Photoshop automatically sets the keyframe and animates the fade.



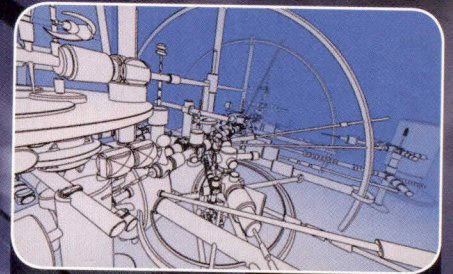
“Rendering the video is going to take several minutes, so make sure that you have the format, size, range and frame rate exactly as you want them before you press the Render button”

21 Render Video

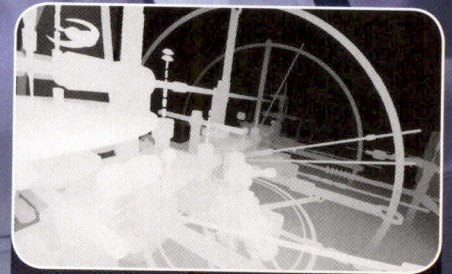
Save your PSD file and then go to Export > Render Video. Notice that there are several important options to the Export dialog box. Rendering the video is going to take several minutes, so make sure that you have the format, size, range and frame rate as you want them before you press the Render button.



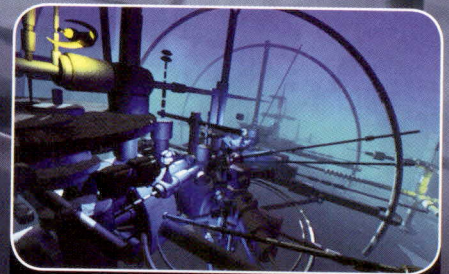
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Generate different render styles to meet your production needs



Create Photoshop brushes with GroBoto's depth map renders



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Illustration by Darrel Anderson

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Q&A

Helpdesk

Enjoy a variety of Photoshop insights as our expert responds to problematic tools, creative layer styles and shows a few clever tricks to create highly requested effects



OUR EXPERT Kirk Nelson

Kirk has been a graphic artist for over 11 years in the Washington DC Metro area. He writes tutorials for our sister publication **Photoshop Creative**, and opens letters, checks emails and hangs around the AP forum online, all for the good of our Helpdesk. If you're having quibbles with Photoshop, Kirk's your man with the plan!

Which career path?

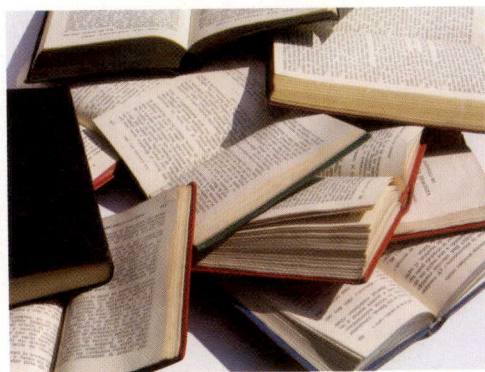
Q Hi Helpdesk. Okay, I'll get this over with right now – great mag! I need your help, though. I want to go to uni and do a degree in order to get a career I know I will love and get paid for doing something I enjoy. However, I'm one of these annoying people who doesn't really know what I want to do or the path I need to take.

I'm a very good Photoshopper, I love photomanipulation, graphic design, drawing, photography, etc, etc. I love all those adverts you see in magazines of things like a vodka bottle exploding, a model riding an alligator like a water ski(!) and all those fancy things; however, at the moment I'm strictly a Photoshopper. I don't do 3D or Illustrator, while I've put my hand to web design with average results.

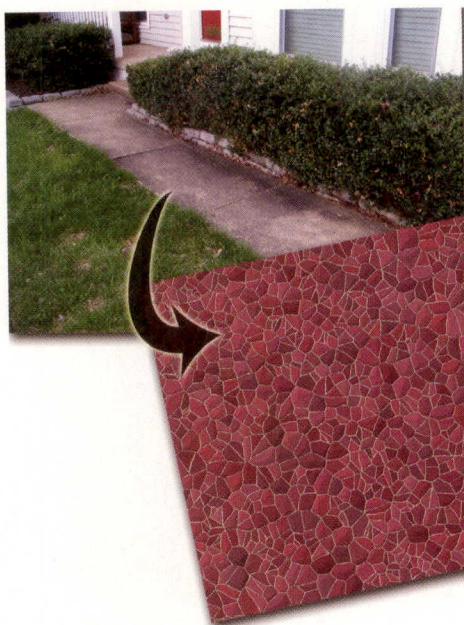
What would you guys recommend for someone like me who can't find a suitable path to take? I really need to find my vocation and avoid working in a fast-food outlet (not that there is anything wrong with that!). I need your Yoda-like guidance.

Lee Worrall

A Ahhhh, come to the right place, you have, Lee Worrall. I see these types of requests from time to time. I think you show a lot of wisdom in endeavouring to pursue a career that fits your passion. One of the best pieces of advice I ever got when I was a young designer was 'get paid to do what you love and you'll never work another day in your life'. I think it's wise to build a broad knowledge base to work from and then



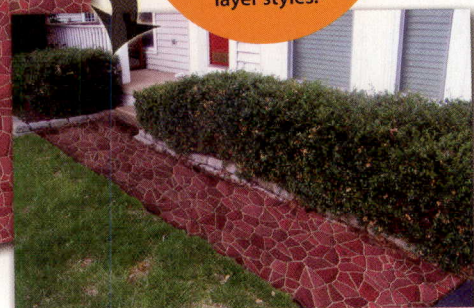
UNIVERSITY CHALLENGE: Not sure what to study? Our expert has some advice



REDO IT YOURSELF: Use Photoshop to plan out projects for home improvement

Quick tip

Adjustment layers are layers, too! That means they can still be assigned blending modes and layer styles.



focus in on something from there. Build a foundation first and then build a skyscraper on top of it. So when you go off to university, seek a programme that will provide a solid grounding in the fundamentals of art and design. Learn about the rules of composition, colour theory, how to take a quality photograph, how to draw and even how to paint. As you work through these basic skills, you'll find yourself naturally drawn to one area more so than the others. That will become your focus; let your thirst for knowledge guide you towards your goal. Ultimately, young Jedi, you must find your own path. But to find it, search the forest, you must.

Concrete customer service

Q My husband and I run our own business doing custom concrete work. We redo walkways, patios, etc. We offer a variety of options for a type of stone or concrete finishing, and I had the idea that it would be great to take a picture of a client's existing walkway and then show what we expect it look like when finished. That way, the customer can choose a colour, design and finish they know they will be satisfied with. How would I go about doing this in Photoshop?

Lynn Whitman

A Lynn, that is a brilliant idea! Let's use this pic of my walkway as an example. Now, if I show you how to do the Photoshop part, will you come and do the concrete part? Start with the 'before' shot of the work area. Try to get as even lighting as possible so you won't have to deal with harsh shadows later on, and then get a digital version of the stone pattern. This could be either digitally created or a photo of previous work. You'll want it large enough so that it will easily cover the photo area. Bring the stone pattern in as a new layer over the photo. Match the photo's perspective by using the Perspective and Distort tools under the Edit>Transform menu. Create a rough selection around the walkway and use it as a layer mask on the stone pattern. Touch up the details of the mask with the Paintbrush, using black paint to hide and white paint to reveal. Finally, add a Hue/Saturation adjustment layer clipped to the stonework so the customer will be able to easily see the work in several different hues.

Perspective shadows

Q I'm fairly new to this whole Photoshop game, so forgive me if I'm asking for something obvious. I'm attempting to get a perspective

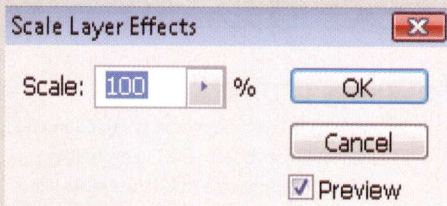
Send your emails to us at advancedpshop@imagine-publishing.co.uk or post a message on our forum board at www.advancedphotoshop.co.uk/forum.

Top tip: Managing layer styles

When working with layer styles, it's important to understand how to manage them effectively. Photoshop has included several functions to help you with this, but they are well hidden. In fact, they are only accessible through right-clicking (Cmd-click with a Mac) on the Layer Effects icon attached to a layer. This brings up a context-sensitive menu that contains a handful of style-specific items you won't find anywhere else.

The Create Layers command will turn Drop Shadows, Glows and other layer styles into separate layers. This makes them available for all the other editing processes within Photoshop. So you could even add a layer style to your layer that used to be a layer style!

The Scale Effects command is an effective method of uniformly scaling all the effects without having to adjust them individually. This can also solve the problem of the 'popping glow', where it seems impossible to get a decent amount of glow without it exploding into a bright halo.



SCALE STYLES: You might be surprised how scaling layer effects can increase the quality of your layer styles

“The Scale Effects command is an effective method of uniformly scaling all the effects without having to adjust them individually”

Perspective Shadow feature, but creating one isn't all that tough. Cut out your subject and place it on a layer all on its own. Create a shadow layer beneath the subject, then Cmd/Ctrl-click on the subject layer to create a selection in that shape. Still on the shadow layer, fill the selection with your chosen shadow colour. Use the Edit>Transform>Perspective tool to position the shadow as needed. Add a Gaussian Blur (Filter>Blur>Gaussian Blur) of 8 pixels to soften the shadow. Next, use a layer mask and a linear gradient to fade out the shadow so it disappears around halfway. Duplicate the shadow layer, add more blur and re-create the mask gradient to reveal the central portion of the shadow. Duplicate the shadow again and add more blur. This final shadow layer's mask should fade towards the subject and the layer Opacity be greatly reduced.

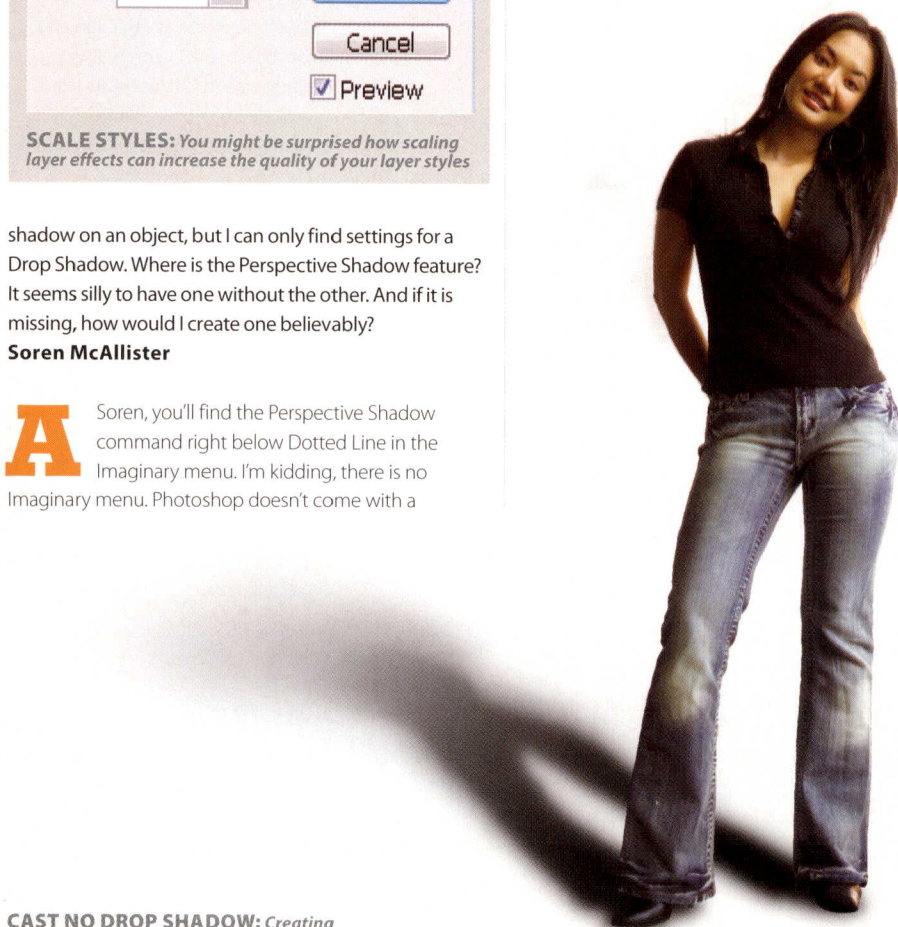
shadow on an object, but I can only find settings for a Drop Shadow. Where is the Perspective Shadow feature? It seems silly to have one without the other. And if it is missing, how would I create one believably?

Soren McAllister

A Soren, you'll find the Perspective Shadow command right below Dotted Line in the Imaginary menu. I'm kidding, there is no Imaginary menu. Photoshop doesn't come with a

CAST NO DROP SHADOW: Creating perspective shadows

Remember to specify whether you're using a PC or Mac and the version of Photoshop you have.



Put a label on it

Q Remember those old-school plastic labels with the embossed lettering? The kind that you had to make with that little handheld machine with the dial to turn for different letters? First of all, what were those things called? Second, can you tell me how to create that look in Photoshop?

Bill Nguyen

A Bill, those label makers were creatively referred to as 'label makers' and they were used to make labels. And not digital labels printed on sticky paper, these labels were physically embossed into a strip of hard plastic and then stuck to things with an adhesive that probably should have been illegal. Man, do I miss those things!

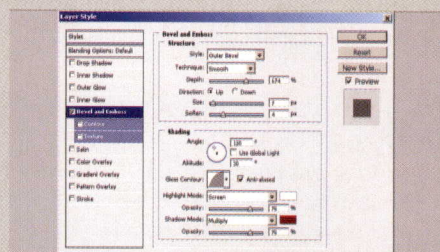
1 It's all about the text

Begin with some nice rounded text over a brightly coloured rectangle. Convert the text to a shape so you can misalign the letters with the Path Selection tool. Rasterise the text layer and create a selection from it. Go to Select>Modify>Smooth and enter a value of 7. Fill the selection with white and deselect.



2 Bevel and Emboss

Run a 1-pixel Gaussian Blur on the text and then add a Bevel and Emboss layer style. Set Style to Outer Bevel, Depth to 674%, Size to 7px, Soften to 4px, Shading Angle to 120, Altitude to 30 and change the Gloss Contour profile to Half Rounded. Finally, set the shadow colour to a darker tone of the plastic strip.

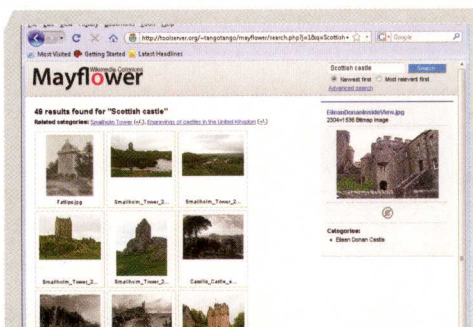


3 Final touch

Combine the text layer with the rectangle layer and run the Plastic Wrap filter (Filter>Artistic>Plastic Wrap). Set the Highlight Strength to 4, Detail to 15 and Smoothness to 15. Use the Warp Transformation tool to give the label a slight bend, then add a small Drop Shadow.



Top tip: Finding good stock



STOCK SEARCH: Wikimedia Commons' Mayflower search will help you find public domain imagery

Stock imagery is always in demand, so much so that sometimes a good photograph is the 'make it or break it' point for a design. So where does a designer go for good stock imagery without fear of copyright infringement? The first option should always be to use your own work. If it's a photo you can take yourself, do it! Getting into the habit of shooting your own stock will pay dividends later on. But sometimes that's not always possible (not everybody lives near dramatic Scottish castles!).

The next best thing is to search for public domain images. These are images free for public use in almost any way imaginable. Sites like Wikimedia Commons' Mayflower will search for public domain imagery. Following that, try free stock sites like www.sxc.hu that offer stock images free of charge but often require credit be given to the photographer. Finally, you could always purchase stock from sites such as www.istockphoto.com. The rates are reasonable and the quality is outstanding. Whatever you do, NEVER just grab an image from Google and assume nobody will know. That's stealing!

STYLE WARS: Turn your glow to the dark side

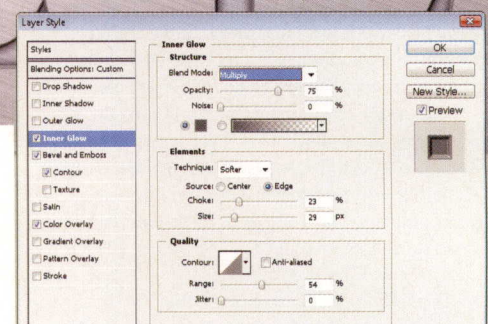


Shadow vs Glows

Q Thanks for all your help with these Helpdesk answers, I've really learnt a lot from them! Now I've got a conundrum of my own I'd like to get your help with. I've got some text I'd like to have an Inner Shadow assigned to, but I don't want it to be directional. I want the shadow to rim the entire text on all sides and angles, sort of the way the Inner Glow works.

George Radzinski

A You're very welcome, George, that's what I'm here for! To answer your question, there are two main differences between the Shadow and Glow layer styles. The first is the directional settings you mentioned. In real life, shadows are directional, while glows are not, and the same rules apply in the wonderful world of Photoshop. There's not a whole lot you can do about that other than fiddle with the direction setting for the Shadow layer style and try to get it directly overhead so the shadow is equal all around. The second difference is more helpful. It's the Blend Mode setting. Shadows are set to Multiply, while Glows are set to Screen. So if you want to have the directional behaviour of a Glow but the



colouring of a Shadow, just change the Glow's mode to Multiply and set the colour to something dark. That's all there is to it!

Convincing projections

Q Hi Kirk, I'm trying to create a projection effect in Photoshop, but I'm having problems making it appear realistic. It just looks like a layer sitting on top of a picture of a wall... which is all it really is. I tried lowering the Opacity, but it still didn't look quite right. Any ideas?

Aimee Hollister

A Well, there's several things to keep in mind when considering a projection system, Aimee, and the most obvious one is the shape of the

Random binary

Q I end up doing a lot of digital-themed background elements, which often consists of entire fields of glowing ones and zeros.

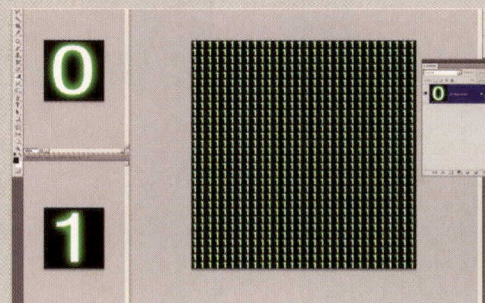
I've tried several methods to create a random assortment, but other than endlessly hitting those number keys I can't find a good way to do it. Does Photoshop have some obscure feature for this?

Mikhail Gobinski

A While Photoshop does have a few features that run on a randomiser, there's nothing for filling a text field with random digits. One creative approach is to use a feature that has randomness built into it and apply it to your ones and zeros. The general idea here is to use a random noise pattern and force it to work as a mask to create the apparently random assortment.

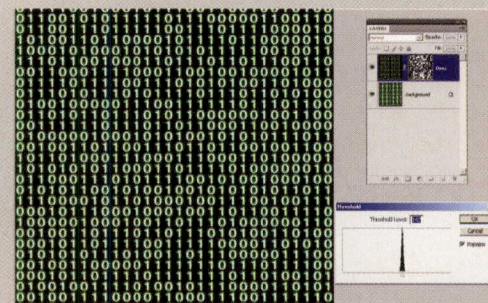
1 Begin with patterns

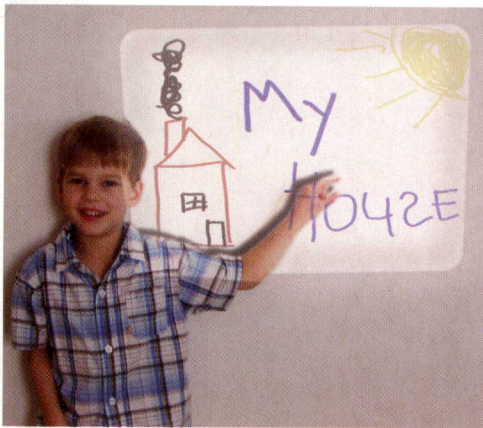
First, create a 50 x 50-pixel file filled with black. Place a glowing zero in the centre and go to Edit>Define Pattern. Change the zero to a one and define a second pattern. Then create a large canvas (1,500 x 1,500 pixels) and fill the background with the zeros pattern. Fill a new layer with the ones pattern.



2 Clever masking

Add a layer mask to the ones layer. On the mask, go to Filter>Noise>Add Noise and increase it to the maximum amount. Follow that with Filter>Pixelate>Mosaic, with the Cell Size set to 50 pixels. Then go to Image>Adjust>Threshold and move the slider to the middle of the histogram spike.





PROJECTION PROJECT: *Creating a realistic projection is child's play*

projection. The corners need to be rounded, the image tilted ever so slightly and the Perspective tool used in order to create a subtle keystone effect. That's because it's nearly impossible to get those projectors perfectly aligned with a screen!

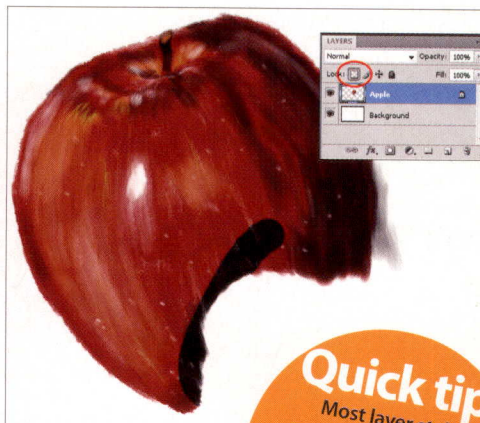
Next, you need to realise that projectors cast light, not dark, so the darkest element in the projection should be the same colour as the surface the image is being projected on. This can be easily simulated by using a blending mode such as Screen or Overlay. Adding a slight Outer Glow and Inner Shadow will also help the effect be more convincing. Finally, consider placing a presenter or another subject in the path of the projection to drive home the illusion. Be sure to offset and warp the image projected onto the subject, and create a harsh shadow where no projection is visible.

Eraser madness

Q Okay Photoshop genius, try this one out for size. I'm working on my first attempt at digital painting in Photoshop and I'm about to pull

3 Personal touch

Use a Paintbrush with a square 50-pixel tip to adjust the mask by hand. Simply click over the digits to change them. White paint will render the ones visible; black will hide them, revealing the zeros. This way you can easily break up the groupings of single digits.



LOCKED UP: *The transparency lock can make the Eraser tool misbehave*

my hair out here. I've got my brushes all set up like I want them, my layers all nicely grouped and arranged and things have been going along swimmingly! Until I needed to erase. My Eraser tool won't work. It actually paints! Yes, I'm serious, it's like I'm using the Paintbrush instead of the Eraser and I can't figure out what is going on! Please try and help me.

Ben Littleton

A Ben, I can appreciate how that can be frustrating. I've not experienced this myself, so I had to do some experimenting to try to understand what's going on. I'm going to go out on a limb and guess that the layer you are attempting to erase is set to Normal and has no mask attached or adjustment layer clipped to it. If that's the case, then I'm pretty certain your problem is that you've got the transparency lock engaged on that layer. Look over at your Layers panel and if you can see a small lock icon next to the layer's name, that indicates the layer is locked in some way. If you have the transparency locked on that layer, then the Eraser tool is not permitted to remove pixels, instead exchanging them with the colour you have set as a background. This can look like the Eraser tool is painting instead of erasing.

Tell me how to fix it, I hear you cry! Well, simply click the little checkerboard icon next to the lock setting in order to unlock the layer and erase away! Hopefully, that will have solved your Photoshop problems, and I also hope that your hair will grow back from where you pulled it out!

"If you have the transparency locked, then the Eraser tool exchanges pixels with the colour you have set as a background"

Quick tip
Most layer style settings have a colour and a blending mode input. Experiment with these to create fun and interesting new effects.

CS4 spotlight



Content-Aware Scaling

One of the most interesting new toys in the CS4 toolbox is the Content-Aware Scale tool. It's found under the Edit menu just above the Free Transform tool. The intent is to be able to scale an image without squashing or distorting the subject. Photoshop detects the dead space and either removes or squashes that instead. Previously, this could only be accomplished by cutting subjects out of the image and repositioning them as layers.

For example, take the image below of a clock tower in a city. The goal would be to scale the image horizontally to fit a portrait orientation, but traditional scaling would squash the buildings. It would be particularly apparent when looking at the round clock face. But using Content-Aware Scaling maintains the shape of the building and removes the space between them. This keeps the clock face nice and round.

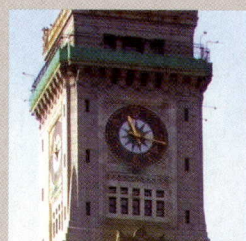
Admittedly, this image was hand-picked to demonstrate the utility of the tool. The building shapes are easily detectable from the surrounding sky. What about an image that isn't quite so 'content aware' friendly? That's when a selection is helpful. Create a selection of the areas that you don't want destroyed by the scaling and save that selection as a new channel. On the Content Aware Scale option bar, you will find a drop-down box next to the Protect setting. Set this to your saved selection and Photoshop will make sure your subject is safe!



LANDSCAPE: *The image before it is scaled. We'd like to scale it without distorting the buildings*



PORTRAIT: *The scaled image. Notice how the building shapes remain intact but the space between has been removed*



WELL ROUNDED: *Even the clock face is still nice and round*

Remember to specify whether you're using a PC or Mac and the version of Photoshop you have.



THIRST LODGE:
"The client wanted an exclusive, trendy and attractive 'house music' feel to this one. I had great fun playing with blending modes and lighting"

PACHA, TWILO, V9: "This is a photomontage effect that plays with all kinds of different and random images, bringing them together and making them work as a whole. I wanted it to be bright, funky and eye-catching"



PACHA, TWILO: "I started with a stock image of a Venetian mask and used the Displace filter to build up the texture around the top of the mask"

Emily Kemper

Website: www.ekgraphics.co.uk

Clients: O2 Academy, Pacha, DJ Scott Attrill, Twilo, Que Pasa, Thirst Lodge

Emily Kemper is a freelance graphic designer based in Oxfordshire, UK, specialising in designing for print. Her work is a blend of light and colour, which is why she is especially suited to working with clients like Pacha, Thirst Lodge and O2 Academy.

Kemper first came across Photoshop in 1999 during an Art Foundation course, which led her to taking on a Graphic Design degree, graduating in 2003. While her first commission came through a family member, designing a logo for a new business, she is currently working on CD artwork for international hard dance DJ Scott Attrill (aka Vinylgroover), which will be released in stores this summer. "It was fantastic to get paid for something I loved doing, as it made me really hungry for more clients," she says. Luckily, there are no shortage of clients, with another project with a DJ lined up for a new event in London.

Photoshop plays a key part in the creation of these works of art: "Photoshop is my main tool. I am always finding new techniques and tools, which help me create different and exciting designs. Currently, I am trying out the Displace filter and love the fantastic effect it gives me. I also love playing with blending modes and the lighting of the piece." This progressive technique means that her style is also hard to define, "as it's always changing," but we're sure that there are plenty more great things to come from the artist.



Inside guide to everything that you need to know to make it as a professional digital artist, including university and college courses, industry advice and interviews with pros

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- » Pg 80..... Course guide
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An interview with...

MATT GASER

Having worked with clients such as Lucasfilm Animation and Blizzard Entertainment, Matt Gaser knows the industry inside out



About the insider

Job Art director, concept artist

Clients Lucasfilm Animation, Sega Studios, Electronic Arts, Blizzard Entertainment

Awards Spectrum 12: Silver Award Unpublished; Exposé 3: Master Award

Website www.mattgaser.com

Biography Matt Gaser is an art director and concept artist who has worked on a number of projects, including *Star Wars: The Clone Wars*. *The Art Of The Clone Wars* book is out in September and can be pre-ordered now through www.amazon.com. You can also see Matt's personal work and purchase designs from his T-shirt and toy lines at www.mattgaser.com/store.

Matt Gaser has lived the dream, working for Lucasfilm Animation on *Star Wars: The Clone Wars* animated television series and recent film, and spending time at the legendary Skywalker Ranch. But he's also worked on a number of other notable projects that will provoke jealousy in many a concept artist. Slightly envious, **Advanced Photoshop** talked to the man himself about his artwork, where Photoshop comes into the equation and seeing George Lucas in the flesh!

Advanced Photoshop: Hi Matt, welcome to our new Industry section! First up, can you tell us a little bit about yourself and the kind of work that you do?

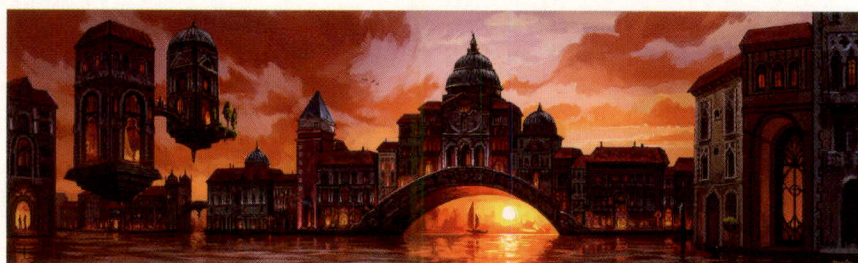
Matt Gaser: I began my education at Art Center College of Design in the fall of 1997. I majored in Illustration and quickly found myself surrounded by hundreds of students who shared the same passion for drawing and painting. I enrolled in

Entertainment Design courses. It was here that I fell in love with concept art, sketching, building models and writing. During my last year at Art Center, I interned at Klasky Csupo (*Rugrats*) as a background artist and prop designer for three months before graduating.

Following graduation from Art Center, I worked for six months freelancing for ad agencies and storyboarding for commercials, including Hallmark and Got Milk. In December 2002 I was hired at Stormfront Studios as its concept artist. During my time there I worked on many game projects including *The Lord Of The Rings: The Two Towers*, *Forgotten Realms: Demonstone*, and *Eragon*. I served as senior concept artist on two out of the three games I helped ship before leaving the studio.

Advanced Photoshop: What has been your favourite project to date?

Matt Gaser: I would say the opportunity to work for Lucas Animation on *Star Wars: The Clone*



BRIDGE CITY:
Environment concept
for a virtual world

"At Skywalker Ranch it was cool seeing George Lucas strolling on campus – that was amazing!"



CENTENIAL GORGE (ABOVE): *Environment concept for a virtual world*

GRIFFIN MEETS ELDERS (LEFT): *A children's book illustration*

opportunity to create a vision and manage it through production with concept designs and art direction. The project uses the Crytek 2 engine and the graphics are absolutely stunning.

Although I can't discuss too much about the project, I can say we are pushing the boundaries of the engine and making a fantasy world for everyone to explore and live-in virtually.

Advanced Photoshop: What techniques do you use to create your images? Where does Photoshop come into the equation?

Matt Gaser: For the past decade I've been using Photoshop almost every day. When starting a digital painting I like to begin with a really loose sketch from a pen that I scan into the computer, or I start with a sketch I've made from Photoshop. After I have the basic layout, I add a Multiply layer on top of my drawing. Then drop in a mid-value base colour into the Multiply layer.

I've never made my own brushes and only use the stock brushes that come with Photoshop. I usually paint with a natural brush at first because they give a nice buttery texture. With Pen Pressure turned on they can achieve an oil quality to your artwork depending on how you break up the strokes.

After blocking in my painting with the natural brushes, I bring in the round brush and click full opacity so I can make chiseled, defined strokes that will bring up crisp detail to the piece. In the end of the process I like to collapse all my layers, duplicate the Background layer and darken it. Then I go in and erase; effectively it's like painting with light because you are revealing the lighter duplicated layer underneath. I'm also into using the Poster Edge and Dry Brush filters to give a crunched, more random texture to the finished painting.

Wars animated film and TV series ranks pretty high. I was driving to Skywalker Ranch my first day on the job and I couldn't believe it. During my stay I learned a great deal about concept design relating to film production, and increased my knowledge of colour and lighting.

Along the way I had fun playing Ultimate Frisbee on the baseball field at lunch! A big bonus was meeting my co-workers – such a huge talent all under one roof. I was amazed at how easy it was to make great friends with top notch, zero-ego professionals. Not to mention how cool it was seeing George Lucas strolling on campus – that was amazing! The whole experience was a huge milestone for me and became one of the best times of my career.

Advanced Photoshop: What exactly are you working on at the moment?

Matt Gaser: I'm currently art directing an online virtual world called *Blue Mars*. The game is set in the future on a terraformed Mars. This project has given me an

Advanced Photoshop: What would be your advice for artists hoping to follow in your footsteps?

Matt Gaser: If you want a career in concept design make sure to study the fundamentals in art. Make sure at the same time to look at the world around you, observe the way light works at different times of day or sketch an interesting person on the street from life. Make sure to market yourself by entering your artwork in popular contests and publications, start a blog or a website and package your work professionally. Make promo cards with links to your website and send them to your favourite art directors in film and games.



SPACEMAN 1: *Character design for a space game*

INDUSTRY Getting an agent

Your in-depth guide to... GETTING AN AGENT

Illustrator agents by their very nature know the business, have the contacts, understand the relevant laws and ultimately can help you get your foot in the door

With a finely tuned, well-stocked selection of your best work printed up and placed into a fancy leather-bound portfolio, you are ready to go out there and be commissioned, right? Wrong.

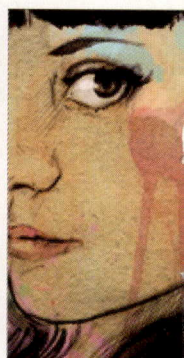
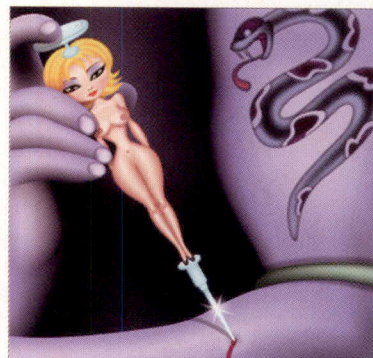
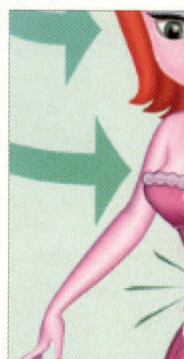
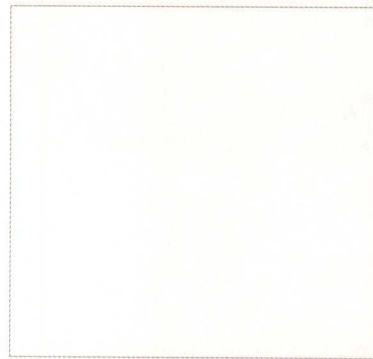
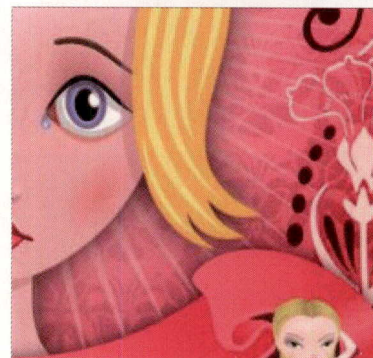
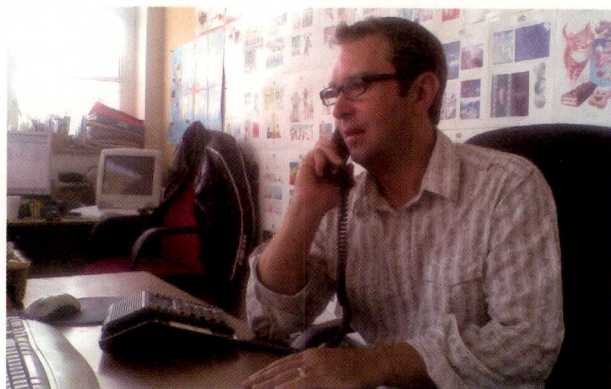
Unfortunately in this industry, as in many others, the old cliché 'It's not what you know, it's who you know' holds the same reverence it did in its conception. Perhaps even to a greater extent in these times of economic doom and gloom; corporate budgets are decimated and clients aren't as willing to take gambles on inexperienced talent. So what's the answer? An increasing number of artists claim the answer to their cash flow and contact-less crisis is to employ the skills of an agent or sign on to an agency. The result can be professionally and financially lucrative with the agent getting your name into the industry using their encyclopaedic-like contact book to secure their artists with a stream of commissions.

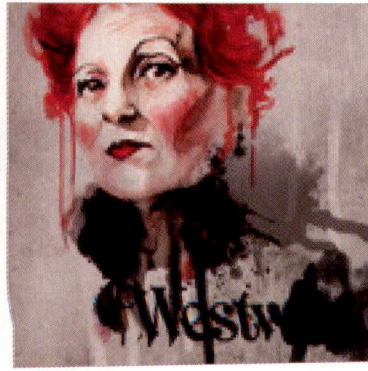
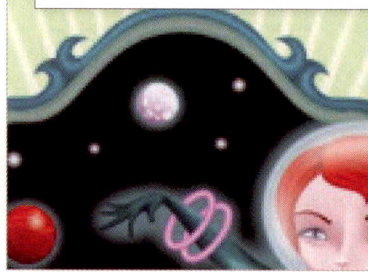
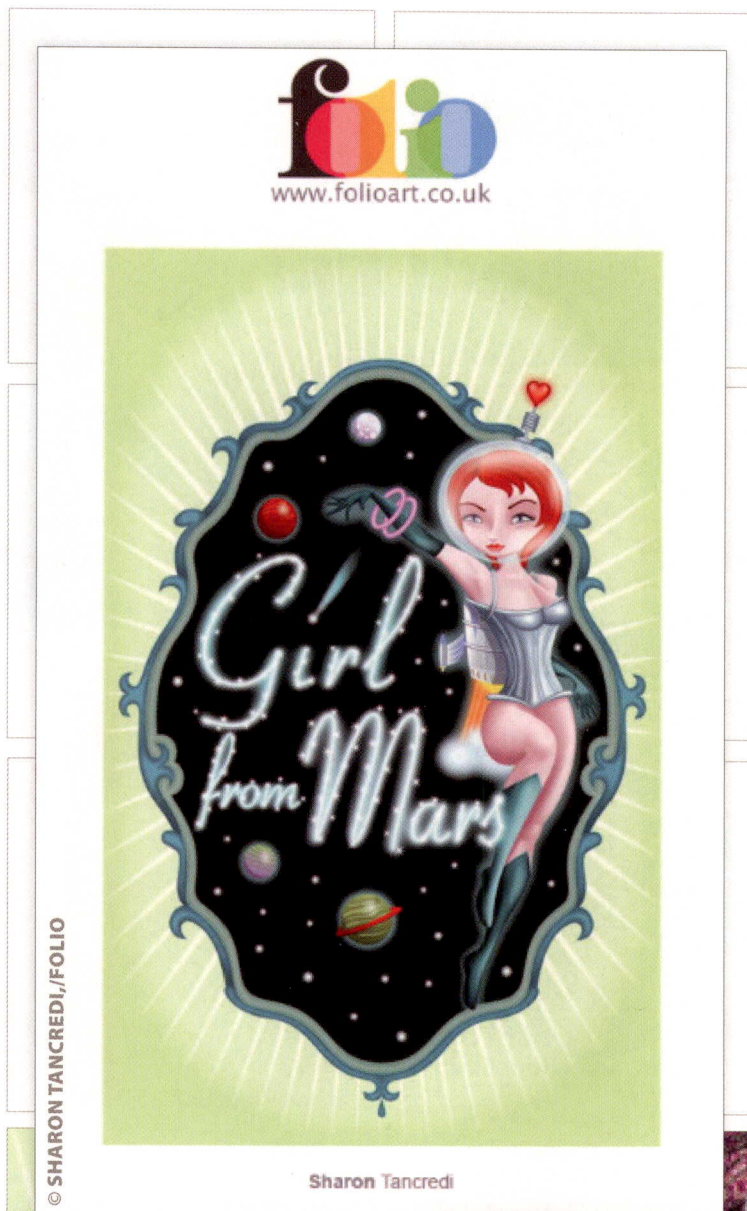
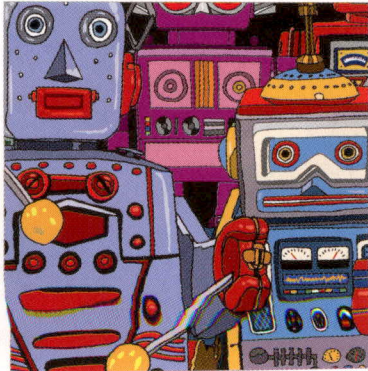
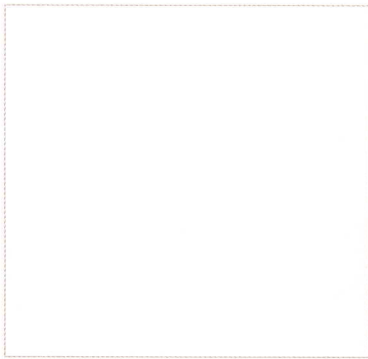
And that's not all; being a self-employed artist can be a lonesome experience. Having the support of a network of agents to give you confidence in your work can be a boost. Finally, not everyone's personality is suited to the 'hard sell' of pitching for a job; it comes as second nature to agents who can also take care of the paperwork, leaving the illustrator to do what they do best: being creative. But getting an agent isn't quite as easy as it seems, and there are some disadvantages to the practice. So read on to decide whether having an agent really is for you...



"The portfolio should show current pieces of work that have been commissioned or show that the artist has done the image with a commercial use in mind"

- Joe Najman (NB Illustration director)





FROM TOP LEFT TO RIGHT:
 Anna Goodson Management advert (AGM), Forest (Sharon Tancredi/Folio), Kelly Brook (Ben Swift/NB), Depression (Sharon Tancredi/Folio), Smoking Girl (Sharon Tancredi/Folio), Folio logo (Folio), Allen (Pablo/AGM), Wyclef Complex Magazine (Ben Swift/NB), Perfection (Sharon Tancredi/Folio), Girl From Mars (Sharon Tancredi/Folio), Untitled (Mark Dickson/Folio), Sex Addict (Sharon Tancredi/Folio), Lily Allen (Mark Dickson/Folio), Warning Robots (Ben Swift/NB), Untitled (Mark Dickson/Folio)

Tip 1 IT'S GOOD TO TALK

Talk to signed artists to gain insight from their experiences – a huge boon when finding the right place. Most artists will be forthright about bad experiences and tell you things that won't appear on agency websites!

Tip 2 CONFIDENCE IS A PREFERENCE

Be confident but not cocky. If you are confident in your ability then the right fit will be out there.

Tip 3 GIVE DIY A TRY

Before you find representation, try getting work on your own so you can appreciate how difficult or easy it is.

Tip 4 WHO'S ON THEIR BOOKS?

"Take a look at the illustrators represented, if they have different styles and targets it's because the agency knows the business," informs Pablo (www.lobaton.wordpress.com), an artist signed to AGM.

INDUSTRY Getting an agent

TOP 5 Agencies



AGENCY: NB ILLUSTRATION

COST: No signing on fees, agency takes a cut.
ABOUT: An open house agency, it doesn't follow one style. NB promotes artists on its website, through presentations and mailshots.

(www.nbillustration.co.uk)



AGENCY: FOLIO

COST: No fees up front, agency takes cut.
ABOUT: "We ensure the cost of the job, ensure it runs smoothly and that the client is happy with the result" – Josie Sullens and Caroline Swanne.

(www.folioart.co.uk)



AGENCY: ANNA GOODSON MANAGEMENT (AGM)

COST: Undisclosed
ABOUT: Around for 14 years, AGM's founder says: "I don't consider AGM a 'big agency' but more of a boutique style firm."

(www.agoodson.com)



AGENCY: RUSH

COST: Some marketing costs and a cut.
ABOUT: Currently representing 26 artists, Rush charges small marketing costs and takes a cut of earnings.

(www.agencyrush.com)



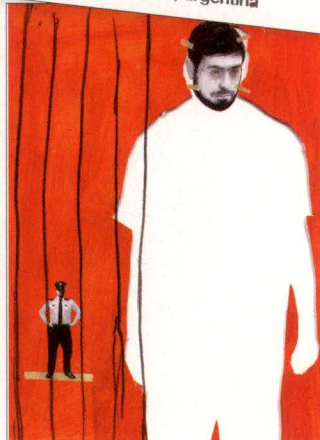
AGENCY: LEMONADE ILLUSTRATIONS

COST: Undisclosed
ABOUT: This agency accepts submissions via email in the form of a hyperlink to your website.

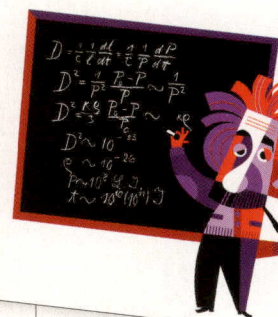
(www.lemonadeillustration.com)



46 pablo buenos aires, argentina



Köln, Germany



Being part of an agency offers Photoshop artists a great platform for work; if nothing else it's an instant foot in the door with clients you wouldn't normally be able to approach alone on an international scale.

In short it's their job to get you noticed, work and paid, as Mike Dolan (www.agencyrush.com/artists/mike_dolan), an illustrator at Agency Rush explains. "They are able to arrange and conduct portfolio viewings with potential clients whom they feel would respond positively to my style of work. I really like this setup, as I find having a third party talk about your work is much more advantageous than having to blow your own trumpet! They're also able to send out regular promotional material to a large client base, which is great for keeping your work at the forefront of creative directors' and art buyers' minds. Beyond that they also handle what many would consider the 'dirty work', such as negotiating fees, rights usage, deadlines and chasing any outstanding payments."

There are a rainbow of reasons why you may choose to sign up to an agency, but a common theme seems to be lack of confidence at selling your work and preferring to focus on the creative aspects, as Isabelle Cardinal (www.eyecreate.com) found when she met Montreal-based agent Anna Goodson (www.agoodson.com). "Anna was my direct opposite: a good seller, driven, social. As I was timid and, of course – as are many artists – insecure! Anna does everything I can't: promotion, give quotes to clients and collects the money.

After ten years of working with them they have become a kind of an extended family. I trust their opinion and they trust my work."

So how do agents manage to do what artists struggle to do alone? "We manage finely tuned databases that we research and refine constantly to target key commissioners – at the moment our



"Anna does everything I can't... and after ten years of working with AGM, they have become a kind of extended family. I trust their opinion and they trust my work"

- Isabelle Cardinal, works with Anna Goodson (pictured)

database is nearing 40,000 contacts across advertising, design, publishing and editorial globally," boast Helen Rush and Nicki Field from Agency Rush (www.agencyrush.com). "Marketing is like a giant jigsaw puzzle: one small thing can make a year's worth of marketing come together into a job. We direct mail, email, call and



CASE STUDY: Agency advice

Director of NB Illustration, Joe Najman, gives us the 411 on what artists should expect from their agent – www.nbillustration.co.uk

Q. WHAT SERVICES SHOULD AN AGENT PERFORM?

A. Agents, like NB Illustration, promote artists on their website, do personal one-to-one presentations to commissioning art directors/designers/art buyers on a regular basis, and do direct mailshots to the clients. These take the form of postcards, desktops calendars and brochures. Regular e-newsletters are sent to clients introducing new artists and new work. We manage the projects to make sure things go smoothly for artist and client alike. We negotiate the fees on the artist's behalf and have long experience in the re-licensing department.

Q. WHY DO MOST AGENTS DEMAND EXCLUSIVITY?

A. The illustration world is a relatively a small one. Clients over a period get to know where they can find certain artists. If an artist has two or more agents promoting his work, this causes confusion for clients and the artist would be effectively be pitching against him/herself!

Q. WHAT SHOULD AN ARTIST EXPECT TO PAY AN AGENT?

A. With NB there are no fees involved other than providing us with a portfolio with printed samples. We do take space in illustration annuals and expect that artists take some space in the book at their own expense at some point in time. We only take a commission on secured work. Some agencies charge varying percentage rates but it's usually around the 30 per cent mark.

Q. HOW DO YOU FIND ARTISTS?

A. We go to end-of-year shows, but artists mostly approach us via our email, website or by post.

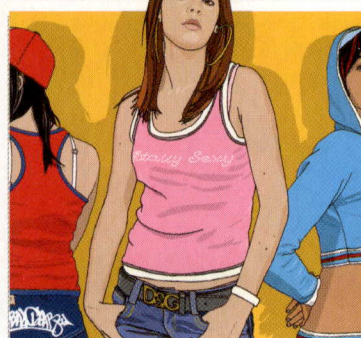
Q. WHAT ARE THE KEY THINGS YOU LOOK FOR IN THE ARTISTS YOU REPRESENT?

A. Work has to be marketable, consistent in execution and style and have that extra 'wow' factor that sets it apart from the rest.

Q. WHAT ARE THE BENEFITS FOR THE ARTIST?

A. Their work will be seen by many commissioning clients in all industries. They benefit from the agent's knowledge on contracts, copyrights and re-use fees. In the event of a problem with a job the agent's experience is vital in taking the pressure off the artist and resolving disputes. We also look after all the invoicing and administrative tasks to do with getting the fees actually paid.

nb
illustration



© BEN SWIFT/NB

Tip 5

BE A BACKUP

Agents avoid representing too many artists using similar styles. However, some artists are very popular and as a result the agency may have to turn work down. In those cases they often seek a backup artist.

Tip 6

WHERE TO LOOK

For further research visit the Association of Illustrators website (www.aoi.com), which has a list of agencies. *The Artists And Writers Yearbook* is another valuable resource for pointers and practical advice about approaching agents and clients.

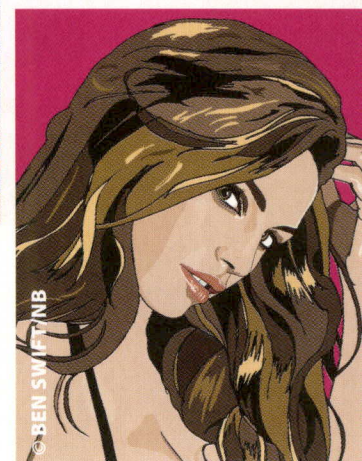
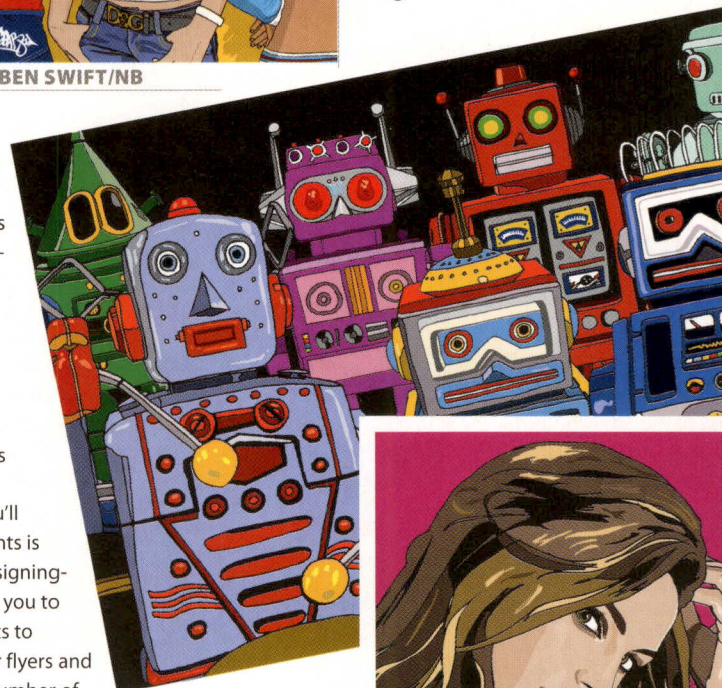
there's no doubt face-to-face meetings work. A lot of our work comes from repeat clients, people we've met and built a relationship with." The duo defend that once a job is secured, a good agent won't stop there. "When the commission comes in, we need to run it so it's a smooth experience all round. We work closely with both the artist and the client to ensure the client gets what they need while protecting our artist's interests. Nine times out of ten we can negotiate higher fees on behalf of an artist."

Agents can range in calibre as much as artists do so be aware that there are many varieties of agents operating. From huge corporations with long-standing clients and protocol to much smaller, maybe less established boutique-style agents with a more friendly, focused approach. To determine what style of management works best for you, decide what your personality is and what your priorities are. "Don't go somewhere too big if you're not strong enough or you may get lost among other artists and lose your confidence," warns Agency Rush artist Pomme Chan (www.agencyrush.com/artists/pomme_chan).

Aside from size and brand, there are different aspects of illustration, so therefore different agents occur in different realms of the market – from colourful and creative fashion illustration to the more strategic disciplines of medical and technical branches. "There are also visualising agents who concentrate on the behind-the-scenes storyboarding for advertising," Josie Sullens and Caroline

Swanne, agents for Folio (www.folioart.co.uk), opine. "Folio concentrates mainly on producing top-end illustration, using a talented and broad-ranging roster of artists. We work for advertising agencies, design houses, fashion brands, direct clients, publishing houses and magazines."

Another difference you'll soon discover about agents is the fees. Some require a signing-on fee; others will expect you to pay for your printing costs to produce a portfolio or for flyers and posters; and a growing number of agents will expect you to pay for space in illustrator listings guides. These elements seem to vary between agencies but one thing that they do seem to concur on is the percentage commission they take for their services. Although none of the agents we talked to outlined a



© BEN SWIFT/NB

INDUSTRY Getting an agent

Tip 7

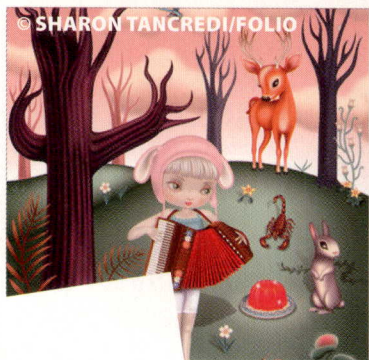
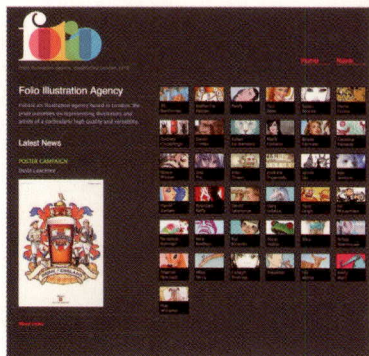
BEST FIT

Make a shortlist of the agencies you want to focus your attention on. It's a partnership so it's not only important whether you are right for a particular agency but whether the agency is right for you.

Tip 8

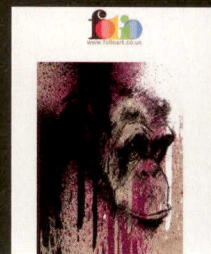
VARYING FEES

Agencies have different policies as far as signing-on fees, miscellaneous charges and how much commission they absorb so it's worth checking with each agent what charges may be involved upfront.



CASE STUDY: Artist advice

Mark Dickson (<http://i-am-mark.blogspot.com>) has been with Folio Art (www.folioart.com) for nearly a decade and says he hasn't looked back...



Q. WHY DID YOU DECIDE YOU NEEDED AN AGENT?

A. Coming from a Fine Art background I felt I was out of my depth within the illustration marketplace. Also living outside of London, I needed someone to be constantly knocking on doors for me.

Q. HOW DID THE RELATIONSHIP FORM?

A. I was very lucky that an old friend from college was working at Folio at the time. I was constantly emailing him with work until I finally had a half decent book of work together. I was then offered to pitch some work for *FHM* magazine and they went with it!

Q. WHAT DOES YOUR AGENT DO FOR YOU?

A. They support me, not just with clients and getting work, but they encourage me to develop my work and offer an ear to bend when things aren't going smoothly.

Q. WHAT ARE THE MAIN BENEFITS OF HAVING AN AGENT?

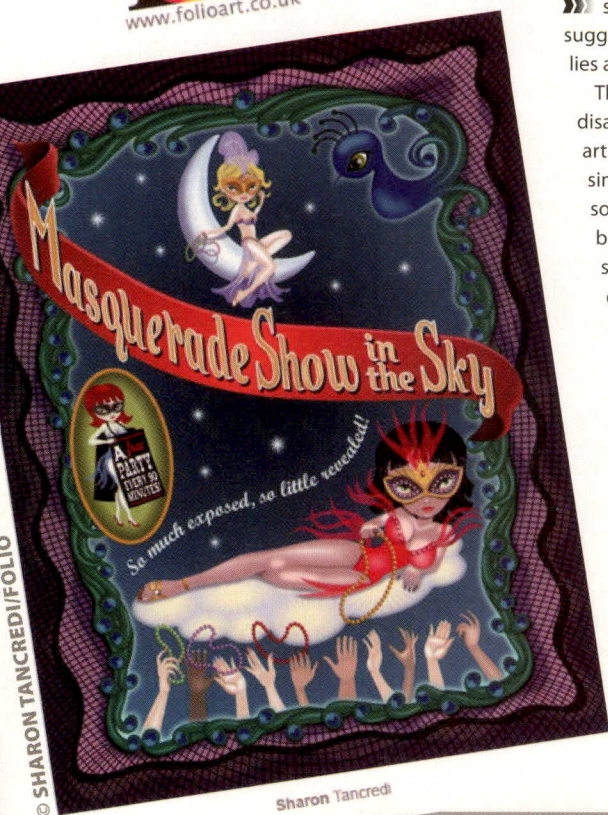
A. I have a constant steady stream of work. I honestly wouldn't have been able to keep going for this long without an agent. Dragging my portfolio around London just isn't what I want to be doing!

Q. WHAT DISADVANTAGES ARE THERE BY BEING REPRESENTED BY AN AGENCY?

A. Some illustrators find that the commission an agent takes puts them off but the way I see it, 70 per cent of £1,000 is better than 100 per cent of nothing.

Q. WHAT SHOULD AN ARTIST DO WHEN THEY APPROACH AN AGENCY?

A. Send work that you are proud of and communicate this by making sure it is well presented, clean and professional. Make sure your cover letter is up to scratch, too; 'I want an agent, will you represent me?' won't go down too well! If you are lucky enough to get feedback, take it on board and then re-send. Just keep going.



specific figure, they all independently suggested the industry standard percentage lies around the 30 per cent mark

The fees are often seen as the main disadvantage of having an agent, but artists who endorse agents say this is simple a means to an end. "I can see how some people might not like a percentage being taken, but I don't mind at all seeing as they do so much for me," defends Rosie Irvine (www.agencyrush.com/artists/rosie_irvine). "They have such a large volume of clients in such a variety of areas, that I just couldn't do myself. All I have to do is make sure I keep up to date with my portfolio website and do any of the illustration jobs that come in for me!"

So once you've made the decision that having agent is what you want, there are a few things you'll need to do in preparation. The first is to go solo and discover how easy or hard it is to get

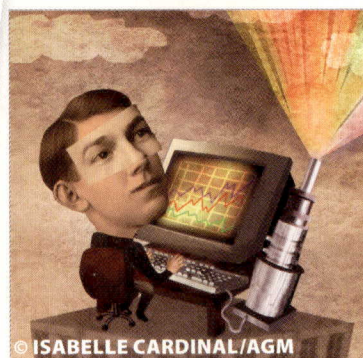
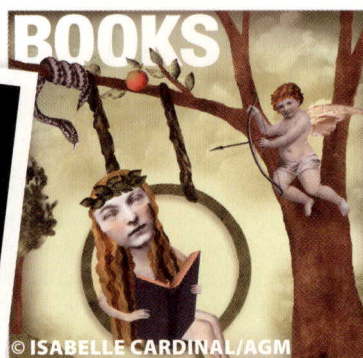
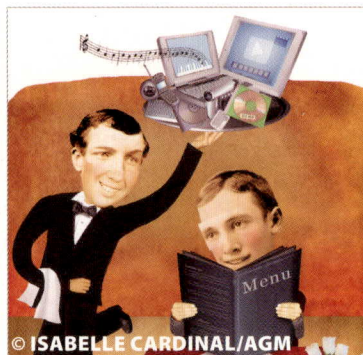
work. If you are accomplished at this there may be no need to employ the services of an agent who will take a seemingly unnecessary cut. However, in the likely event that this won't happen you'll be able to appreciate the work an agent can do on your behalf. Next, get a decent portfolio together in printed and digital format of around 15-20 pieces of your best work that



"We work for advertising agencies, design houses, fashion brands, direct clients, publishing houses and magazines"

– Josie Sullens and Caroline Swanne, agents for Folio, point out the variety of clients an agency can get you

confidently exudes your style and translates commercially. "The artist's portfolio must be stylistically marketable to potential commissioning clients," says NB Illustration director Joe Najman. "The samples shown should be consistent in execution so that the style is used and demonstrated over as many different situations as



possible. The portfolio should show current pieces of work that have been commissioned or show that the artist has done the image with a commercial use in mind – such as a book jacket, or illustrating a magazine article. We get a lot of artists approaching us with beautiful work but which would be more suited to a gallery display.”

The next move is to pinpoint agencies you want to approach. Begin by trawling the net, visit The Society of Artists Agents (www.saahub.com), The Art Book 2009 (www.theartbook.com) and The Black Book (www.blackbook.com) or try googling ‘illustration agent’. Suss out a handful of international agents who: represent artists you admire (a sign they are signing up top level people), are accepting submissions, and whose manifesto you have an affinity with. Also look for an agency with a good reputation and visibility. If you’re a university graduate and are required to present at an end-of-year show, chances are agent scouts will be in the audience, so be professional and polite at all times. “Be you, but at the same time keep an eye on current trends,” says Ben ‘Swift’ Reilly, a Photoshop artist currently signed on NB Illustration’s books (www.nonsinthetic.co.uk/). “Try and think what could make you stand out from other illustrators. Illustrate the things or people you are passionate about – it somehow adds something to your work if you’re really into it. Keep at it if you keep getting knock-backs; I was at the point of having to get any old job to make ends meet then suddenly landed on my feet at NB.”

With your shortlist in hand it is time to make contact. If the agency is actively seeking submissions there will be details on the website explaining how and what they want you to send. Read the guidelines with care, paying attention to restrictions on file sizes and be sure to use the agent’s name, never Dear Sir/Madam or To Whom it may concern. Furthermore, never CC in a list of agents – would you want to know you weren’t someone’s first and only choice? A covering letter is a good idea, but be brief and succinct.

Not all agents will respond to your enquiry as many are inundated by like-minded hopefuls, this is why your portfolio really needs to shine to be in with a chance of getting past this first hurdle.

Whatever you decide to do or whomever you decide to go with it is of crucial importance that you ‘shop around’ for what works best for you and be sure to enquire about the costs you’ll be expected to front on what basis and if possible agree a sensible percentage for the agent to take. Always read a contract before signing anything and have a legal representative or a member of the Citizen’s Advice Bureau (<http://www.citizensadvice.org.uk/>) read over the small print before you sign your life away. For more advice or to talk to other artists and agents visit the Association of Illustrators (www.theaoi.com).

Be your own agent

We give you a quick guide of the things you’ll need to do to represent yourself

Maybe you’re the type of illustrator who enjoys the hands-on approach, and doesn’t mind putting down the pencil to pick up a phone, or perhaps the thought of having an agent do your bidding leaves you feeling constrained? Whatever the reason, having an agent isn’t for everyone.

If you are prepared to fly solo there are a list of things that you will need to be doing instead of the agent. First up is self-promotion: mailshots, e-newsletters, exhibitions, and listing yourself as an illustrator on relevant handbooks and websites such as Blackbook.com and so on. A great tip is to invest in some quality business cards, such as the ones which display your illustrations on the reverse, acting as a very useful reference point (eg <http://uk.moo.com>).

Next up you’ll need to get making those all important contacts and focus on client liaison to ensure you are in a position to begin bidding for commissions. It will be vital to read up on legal and financial issues, learn how to negotiate fees, as well getting to grips with usage rights and licensing terms.

Build a contacts book and guard it as your top possession. Never burn bridges, and be polite and professional at all times. Meet deadlines with a vengeance and ensure the client is happy with the end product to ensure repeat business and some reliable word of mouth recommendations.

Tip 9 PORTFOLIO PERFECT

Ensure your portfolio features your best 15-20 pieces that translate commercially, and be sure to have it available digitally and in print. Make it as easy as possible for an agency to see your work, for example send a website link or keep example image attachments small.

INDUSTRY Uni focus

The best digital art courses and student artwork from around the world

Università degli Studi di Milano Digital Communications



UNIVERSITÀ
DEGLI STUDI
DI MILANO

Course details

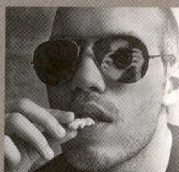
Università degli Studi di Milano
Tel: 800 188 128
Web: www.unimi.it
Course Digital Communications
Duration Three years
Entry requirements
Open access

The degree course in Digital Communications at Università degli Studi di Milano aims to teach students a range of skills applied in industry areas such as publishing, television, advertising, business communications, electronic commerce and more. Brand imaging, marketing, project managing, direction, editing, general programming and storyboarding are some of the projects on offer.

This course is open access to all creatives, but you'll need a basic knowledge of computer sciences, digital communication theory and the fundamentals of design. The course is divided into a first year providing basic training, and two years of professional teaching providing theoretical and practical instruction (classroom lectures supported by audio-visual media, laboratory exercises in small groups, individual projects supported by the tutor). Training periods in companies or research laboratories are also held.

Fundamentally, digital communication is a discipline that focuses on the design, evaluation and implementation of systems that allow people the perception, use and management of digital messages. Not as creatively focused as a pure graphics course, its education certainly benefits digital designers, as final year student Tommaso Nervegna explains: "I would recommend this course to those interested in taking a different approach to new media, mixing developer skills with graphics, assembling final products and obtaining a solid base in marketing and the usability of your projects."

Artist info



Tommaso Nervegna

Personal portfolio site:
<http://cargocollective.com/tommasonervegna>
Year on course: Third

Nervegna means to make the most of his education: "Once I graduate I hope to open a personal advertising agency, oriented to experimentations and animations. The course is giving me an understanding of agency economics, creative laws and managing skills."



COLLABORATION WITH EMEL BAYRAM 2:

"In this image Photoshop helped me blend vector illustration, colour splatters, scans and the wonderful photo shot by Emel"

TOMMASO NERVEGNA



**SACRIFICE - COLLAB
WITH TUAN NGUYEN:**
"Photoshop was used to
blend around the model 3D
abstract renders made in
Cinema 4D. Tentacles where
painted on the model shot
by Tuan, and feathers and
ink drops where added"
TOMMASO NERVEGNA



**"I would
recommend
this course
to those
interested
in having a
different
approach to
new media"**

Tommaso Nervegna

GEMINI: "In Photoshop I
merged, warped and
overlaid tons of levels made
by vector art, on top of a
wonderful old drawing of
Castor and Pollux, Gemini"
TOMMASO NERVEGNA



INDUSTRY Uni focus

The best digital art courses and student artwork from around the world

Course guide Digital Communications

Eight more design-based communications courses



MA Communication Design

CENTRAL SAINT MARTINS

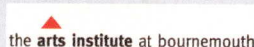
Tel +44 (0)207 514 7022
Web www.csm.arts.ac.uk

About the course

The MA Communication Design course embraces 'problem setting' in the development of self-initiated projects. Prioritising experimentation, rigorous research methodologies and exceptional production skills, this course teaches students to engage with present and future vital communications questions. This course is organised around four routes, including Digital Media, Graphic Design, Illustration and Photography.

Duration Two years

Entry requirements
Honours degree



Fda Visual Communication

ART INSTITUTION AT BOURNEMOUTH

Tel +44 (0)1202 363 228
Web www.aib.ac.uk

About the course

This Visual Communication course focuses on solving communication problems using a variety of media. Exploring typography, print and screen-based media, web design, animation and illustration, students will work together in a professional, work-based studio environment. The course looks for enthusiastic creatives with an open-minded and lively approach to new ideas, and an awareness of the specialist areas of design and visual problem solving.

Duration Two years full-time

Entry requirements
5 GCSE passes at grade C or above or equivalent including Art & Design plus 1 GCE A level in a relevant subject



BA Graphic Communication

UNIVERSITY OF WOLVERHAMPTON

Tel +44 (0)1902 321 000
Web <http://courses.wlv.ac.uk>

About the course

This course is available to study on its own or jointly with Illustration. The vocationally oriented course reflects the way creative industry thinks and works today. It encourages students to engage with design at a professional level across design disciplines such as print, design for screen and conceptual learning relevant to creative advertising. Course lecturers are central to your experience – all practitioners who know what's happening in the real world.

Duration Three years full-time; five to six years part-time

Entry requirements
Foundation Course in Art and Design



BA Graphic Design Communication

CHELSEA COLLEGE OF ART AND DESIGN

Tel +44 (0)207 514 7751
Web www.chelsea.arts.ac.uk

About the course

On this course you'll discover a strong emphasis on live projects, particularly working with contemporary youth-orientated products, services and markets. Exclusive commissions and a professional lecture series expose students to the international design industry, allowing them to network, build vital contacts and gain crucial experience. The course encourages high-level ideas, with innovative and directional concepts supported by the development of professional digital, technical and presentation skills.

Duration Three years full-time

Entry requirements
National Diploma/AVCE/Advanced GNVQ or equivalent



BA Visual Communication and Digital Publishing

ADAM SMITH COLLEGE

Tel +44 (0)800 413 280
Web www.adamsmithcollege.ac.uk

About the course

This course, delivered in conjunction with the University of Abertay Dundee, works with a project-focused integrated approach, allowing students a maximum learning experience with relevant industry practice. Students will be working on a mixture of live briefs, competition briefs and personal projects, fostering a respect for the rich history of book, letterform and print design. This blends industry standards with high-end creativity.

Duration One-year full-time

Entry requirements
HND in Visual Communication, Graphic Design or equivalent



Communication Design

SCHOOL OF DESIGN, CARNEGIE MELLON UNIVERSITY

Tel +001 412 268 2082
Web www.design.cmu.edu

About the course

This course defines communication design in broad terms, from printed work to interactive displays, all in the service of informing, educating and delighting audiences. Essentially, the course fosters a respect for the rich history of book, letterform and print design, with a curriculum that focuses on typography and imaging as the core of the second and third years of study.

Duration See website for details

Entry requirements
See website for details



MA Enterprise in the Creative and Cultural Industries

TEESSIDE UNIVERSITY

Tel +44 (0)1642 384 019
Web www.tees.ac.uk

About the course

A new, work-based course that promotes professional and management skills for creatives looking to work in the creative and cultural industries. The course also helps students in understanding how to run their own design businesses. Project placement modules form a substantial part of this course, providing you with practical experience of work in a variety of contexts within these industries.

Duration One year full-time; two years part-time

Entry requirements
Honours degree



BA Visual Communication (Graphic Design)

UNIVERSITY OF DERBY

Tel +44 (0)1332 591 167
Web www.derby.ac.uk

About the course

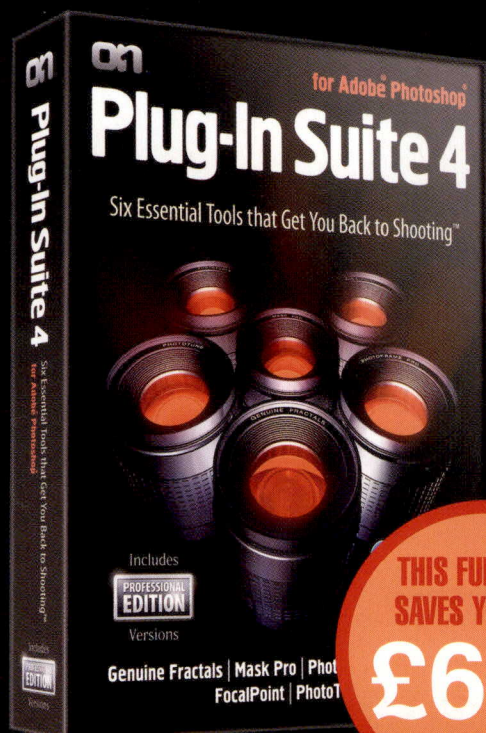
This course focuses on the generation of graphic ideas, letterforms, branding, screen and web design, visual identity and layout design. Students will liaise with clients and producers, and experience business and organisational aspects of digital and printed design. This course has excellent professional links with local and national businesses and industry, so students will have the chance to work to real briefs.

Duration Three years full-time

Entry requirements
180-240 UCAS points from A levels or equivalent

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The award-winning way to enlarge images by over 1000% with no loss of quality.



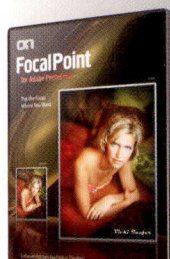
PhotoTools Pro Edition

Achieve outstanding image editing with this collection of 250 professional effects.



PhotoTune

Six easy steps to colour correction in as little as 15 seconds!



Focal Point

The easy and effective way to add selective blur and vignette effects to your digital images.

PhotoFrame

Access over 4200 edge effects and combine with up to 32 different frames for the ultimate in creative freedom.



Mask Pro

Remove backgrounds quickly and easily, including thin or semi-transparent areas such as hair, glass and smoke.



Stockists

IST CAMERAS

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www.lstcameras.com

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www.bobrigby.com

CALUMET

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www.calumetphoto.co.uk

CAMERAWORLD

0844 264 0664
www.cameraworld.co.uk

DCP SYSTEMS

0114 257 3640
www.dcpsystems.co.uk

DML

00353 1 465 8600
www.dml.ie

KINGSLEY PHOTOGRAPHIC

0207 436 8700
www.kingsleyphoto.co.uk

LONDON CAMERA EXCHANGE GROUP

Selected branches
www.lcegroup.co.uk

MORRIS PHOTO

0845 430 2030
www.morrisphoto.co.uk

PARK CAMERAS

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www.parkcameras.com

PHOTOKIT4U

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www.markcleghorn.com/photokit4u

PRO FILM DIRECT

0161 273 3003
www.pfdstore.com

RAPID GROUP

01202 703040
www.rapidgroup.net

SMART IMAGES

0208 133 6710
www.smartimages.com

SPEED GRAPHIC

0845 330 5530
www.speedgraphic.co.uk

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INDUSTRY Career focus

Get the job you want with tailored advice from industry insiders

So you want to be a... Photo retoucher?

Highly skilled Photoshop experts spend their time transforming photographs into amazing works of art, but how do you get a job as a retoucher?

Introducing the experts

Yahor Shumski

A freelance photo retoucher who has been working in the profession for six years, using Adobe Photoshop.

www.euphoria-imaging.com

Craig Zaduck

A proprietor/high-end retoucher working freelance through the Photo Transform company, with a massive 16 years of experience in retouching and currently working with Photoshop CS4.

www.phototransform.co.uk

Nadine Schneider

A freelance photo retoucher and art director who has been working in retouching for four years and using Photoshop CS3.

www.delicate-media.com

Best career advice for potential retouchers?



"Always stay interested in learning new techniques as there are many ways to achieve the same result. Have an open mind to trying new ways or methods as there is a lot you can do with the software. Build up a portfolio in both printed and digital form as this is what you'll use to convince that would-be employer you've got what it takes."

Craig Zaduck
Proprietor/high-end retoucher
Photo Transform

Photo retouching is most common in the fashion industry, working up models to have flawless, dewy complexions, a digital nip and tuck, and ramping up the contrast as required. There are plenty of other retouching jobs too, such as in commercial or business arenas, but how do you get started as a retoucher in the first place? We asked those working in the industry today to answer all your most-pressing questions.

What qualifications or training do I need?

Are there any skills that I definitely need to know to work in the industry as a retoucher?

Craig Zaduck: A knowledge of digital photography post-production is valuable, as the processing of raw camera files is an important first phase of the retouching procedure. Obviously, a good knowledge of Photoshop is essential as this is where all the amazing things happen. Experience in fine art also helps a lot if you're interested in beauty/fashion retouching as it gives you a better feel for the human form, which is something you end up working with a lot.

How do I build up a portfolio of work?

To get a job I need a portfolio, but how do I build one when I am just starting out?

Yahor Shumski: A prospective photo retoucher can ask relatives for old photos of ancestry and you'll get tonnes of materials to perfect photo restoration skills. If you're more interested in fashion photography, I advise you to find internet communities of photographers and models. The photographers will receive



UNTITLED: This is an example of work by retoucher Yahor Shumski. On his website you will find a great video of a 'retoucher in action' as well as before-and-after shots. Studying the work of the professionals is a great way to learn, teaching you best practice
Photographer: Christian Peterson, www.christianpeterson.ca
Retoucher: Yahor Shumski



JOOP BODYWEAR: This photo was taken by Alexander Leon Diaz and is the cover photo of the Joop! Bodywear Fall/Winter 2009 Collection catalogue
Photographer: Alexander Leon Diaz
Retoucher: Nadine Schneider

FAB MAG: Craig Zaduck has worked on a number of high-profile campaigns and well-known magazines
Photographer: Elisabeth Hoff
Retoucher: Craig Zaduck

retouched images for free and you will expand your portfolio. If you want to retouch images of products for advertising purposes, free photo stocks (for example from www.sxc.hu) can be useful too. The majority of images on free stock sites aren't retouched and there is plenty of space for enhancement. You can't use images from free stock sites for commercial use, but why not to use them to build up a portfolio?

Do I need to get work experience?

I really want to get started in my retouching career, but how important is it to get work experience as well as having the right skills for the job?

Craig Zaduck: Work experience is what counts the most, as this is where valuable tips and tricks are picked up. Getting a junior retouching position in any repro-graphic house or retouching business is advised. There's a lot that can be learned from the pros working there.

Should I consider an in-house role?

I don't know whether I am better off going freelance, but an in-house role might be of more benefit. What do you think?

Craig Zaduck: Absolutely! Like I said, the best techniques are learned from working with more experienced retouchers who have had years of experience in the industry. Working in-house with these people could prove to be very beneficial.

What starting salary should new retouchers expect to start on?

Okay, so it's not all about the money, but what's the reality of this profession when starting out?

Yahor Shumski: It's not a bad idea to work for free, expanding your portfolio at first. As a freelance retoucher I started out charging five pounds per image. The retouching was difficult and I spent an



Industry insight



Essential advice for digital artists hoping to enter the competitive field of photo retouching

Nadine Schneider
Photo retoucher
and art director

"The most difficult task for a newcomer photo retoucher will be to find high-quality photos to work and practise on. Holiday photos or other snapshots wouldn't make a valuable reference and also don't have the right light settings, and so on, in most cases. Setting up a profile as a photo retoucher on a modeling and photography website (for example, <http://modelmayhem.com>) can be useful. Many models and photographers are willing to provide one of their high-quality photos on a non-paid basis and allow the photo retoucher to use the result for his portfolio afterwards. To achieve the best results it's also advisable to work on RAW files instead of the already compressed JPEG version of a picture and use a graphics tablet instead of a mouse.

The best way to find valuable work experience is to actually watch people who already have experience and work with them. The best tricks are passed on from one person to the other and that's how I learned most retouching techniques myself. Some professional retouchers offer workshops to help you get into the basics and beyond. Some also produce very helpful workshop DVDs and online tutorials.

To become a successful retoucher you have to be different and better than the many competitors in the field. You need to have an eye for details and a lot of knowledge about the beauty and fashion industry and how they require a model or product to look. You have to be willing to learn and practise a lot and to accept that it will take a while to build up the necessary understanding of Photoshop, which can be quite frustrating at times."



What's the biggest mistake novice retouchers make?

Yahor Shumski
Freelance photo
retoucher
Euphoria
Imaging

"The common problem of novices is over-retouched images. The skin is too blurred, the make-up is too loudly coloured, the image looks unnatural and the retouching is obvious. The novice wants to see the result of work and to show it. But that isn't what the clients want to see. The retouching should be as transparent as possible, it shouldn't overlay the idea of original image. Try to achieve realism and natural look."

hour for a photo. But keep in mind there is a great demand for slight corrections of photos and they don't take much time. Therefore, pricing per hour is more justified.

Is having the right experience more important than education?

The big question, which one will help me out the most, the right skills, or the right experience?

Yahor Shumski: The demand of students is varied. Some of them want to design websites in Photoshop, others want to retouch photos. Each of these groups should use different tools and techniques. Therefore tutors prefer to teach general principles of Photoshop and the students have to learn the details themselves. My education isn't correlated with graphics at all. At university I trained my learning skills and stretched the mind, but it is nothing without a real live practice. I began to learn Photoshop ten years ago without attending any classes. All I know I got from books and the internet.



WHAT OTHER SOFTWARE PACKAGES WILL I BE USING?

This career relies almost entirely on your knowledge of Photoshop, but make sure that you are comfortable with Camera Raw and Bridge too, as these will be handy. Also, you might want to experiment with time-saving plug-ins, such as PhotoTools from onOne Software, which can give great results.

Want to know more?

The best resources for finding out more about photo retouching and restoration

Inspirational websites

www.retouchpro.com

Essential training

Digital Photography and Retouch Masterclass
Cost: £795 Location: The London Academy of Media, Film and Television Website: www.media-courses.com

Photo Retouching

Cost: \$475 Location: Sessions Online School of Design
Website: www.sessions.edu

Must-have resources

Skin: The Complete Guide To Digitally Lighting, Photographing, & Retouching Faces & Bodies
Author: Lee Varis Publisher: Wiley Price: £25.99/\$39.99
Website: www.wiley.com

Photo Retouching In Adobe Photoshop

Author: Meghan Farrell Publisher: The Gnomon Workshop Price: \$69 (approximately £47)
Website: www.thegnomonworkshop.com

Wacom Intuos4

Wacom, the world's best-loved manufacturer of graphics tablets, tempts us yet again with the new Intuos4



LIGHT UP: New to the Intuos4 are illuminated OLED displays, although not featured on the Intuos4 Small, which provide a helpful reminder of the current function setting of each ExpressKey

The Intuos4 is the latest in a long line of successful Wacom drawing tablets. With every evolution and redesign, users expect more from their creative applications. The Wacom Intuos4 lives up to these expectations. This is a simple yet super-efficient piece of design hardware and it's damn sexy, too. The drawing tablet radiates style with its slick streamline black shell, high-gloss ExpressKey panel as well as blue LED lighting.

But looks aren't everything and Wacom has produced a piece of hardware that seriously considers functionality. For example, the Intuos4 is a reversible drawing tablet. This means that the designated ExpressKey shortcuts are accessible to both left and right-handed users, maximising comfort when selecting key functions. This can be set in the driver software options, by following Grip Pen>Mapping>Orientation. It's also worth noting that the Intuos4 can also be orientated to portrait mode. This works best for photo retouching in Photoshop, when co-ordinating your Screen and Tablet area Portion settings with your Photoshop image dimensions in the tablet driver options.

The proximity of the ExpressKeys also means that the Intuos4's working area promotes quicker application and more efficient workflow, while

remaining comfortable. These are all great qualities for a designer, as this saves valuable time, which can equal money. The Touch Ring has also been modified, now with even more purpose. Its centre button allows you to toggle through your applications, with perimeter LED lights indicating your current selection. This is great for utilising zoom functions and alternating through brush sizes, which once again speeds up your application.

The Intuos4 certainly presents an extremely professional persona to complement its incredibly professional capabilities, but standard options still apply. Customisation of your two Grip Pen side switches is still available. These are

"There are no half measures with this piece of hardware and Wacom has doubled the device's resolution since the Intuos3 to a whopping 2,048 levels"

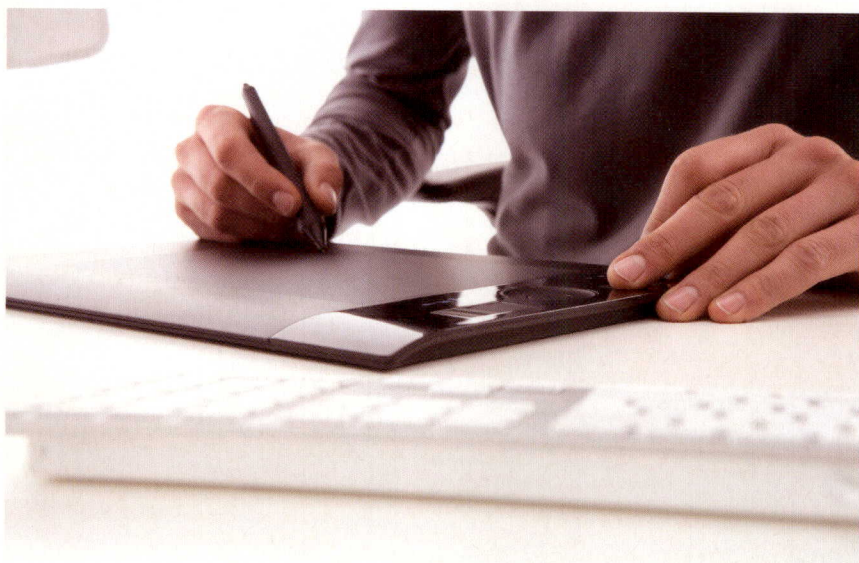
best suited to double-click, right-click or Cmd/Ctrl-click functions in order to quickly access menus and option sets. The pen also considers gripping, so those of you who are looking for a thicker barrel are able to strap on the thick-bodied Intuos4 replacement grip, a complementary accessory.

As you would expect, the latest Intuos drawing tablet has increased its pen pressure sensitivity. But there are no half measures with this piece of creative hardware and Wacom has doubled the device's resolution since the Intuos3 to a whopping 2,048 levels. This augments the painting capabilities of this tablet for those artists using software such as Adobe Photoshop and Corel Painter by enhancing on-screen feedback.

At **Advanced Photoshop**, we found that this resolution corresponds really well in Photoshop when you are defining your Brush Dynamic settings, allowing you to apply alternating, realistic brushstrokes, which is great when painting in image elements such as hair and other detailed values. Matte painters will certainly be taken by the Intuos4's creative



EXTRA EXTRA: If you like your classic implements, then the Classic Pen and a cordless and battery-free Wacom mouse are also available for the Intuos4



capacity. This is also undoubtedly helped by the new proprietary tip sensor technology introduced by Wacom. This means that digital artists are able to apply near zero – or one gram – starting pressure with the pen, in turn emulating a more natural feel when drawing, painting or writing.

The Intuos4 goes another step further, maximising creative application with a set of plush pen accessories. Now available to you is the Art Pen, which works a lot like a calligraphy pen. There is also the popular Airbrush, letting you create and define paint patterns within creative software, as well as an Inking Pen. Finally, there's the Classic Pen and a cordless and battery-free Wacom mouse. The weighted pen stand has also had a redesign. Now it not only functions as a stable penholder, but it acts as a twist-off storage for your pen nibs as well as a nib extractor. Standard, Felt, Stroke and Flex nibs also ship with the Intuos4, so you can simulate working with a variety of traditional art and design materials.

But none of these applications would be possible without the Wacom Intuos4's powerful and extremely user-friendly driver software, which, as you would have guessed, has also been upgraded. Now included is the Precision Mode. Once this is selected, the mapping of the pen tip alters to a slow-motion movement, which is extremely useful for commercial projects where accuracy is paramount. This action is applied when pressing down on the designated ExpressKey, and it deactivates when you stop.

Additionally, the new Radial menus allow you to customise and group media, desktop and software command functions, then access them through a preference-ordered menu display. Simple to set up, all you need to do is designate one of your ExpressKeys to access the Radial menu and then the latest on-screen options will appear. This can make vital, oft-used practices such as tool and filter selection, copy and pasting, controlling video playback or accessing your emails an immediate choice. This, coupled with all the other new innovations reviewed here, makes the Wacom Intuos4 one of the most practical tablets to date. ■

Manufacturer: Wacom

Web: www.wacom.com

Price: Intuos4 Small, £199.99/\$229

Intuos4 Medium, £329.99/\$369

Intuos4 Large, £429.99/\$499

Intuos4 XL, £699.99/\$789

Spec: New proprietary tip sensor technology

New reversible

(ambidextrous) design

Illuminated OLED displays

2,048 levels of pressure

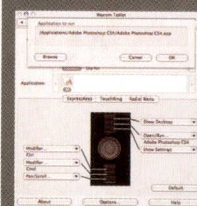
Four-function Touch Ring

SUMMARY: This is not a piece of design hardware to be trifled with. The Intuos4 is built for creative performance on a practical level and professional users will get the most from this device.

10/10

Wacom Intuos4 driver settings

Get in the creative driving seat

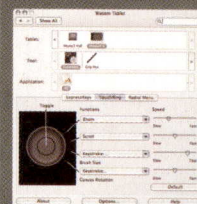


1: ExpressKeys

Select Tool>

Functions. The ExpressKeys tab lets you assign some core functions to

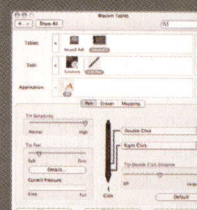
designated buttons using drop options. Setting Modifier keys, such as Cmd and Ctrl, is essential. The rest can be set to speed up workflow, establish shortcuts and even allow you a one-button start up of your software.



2: Touch Ring

Touch Ring options allow you to set the scroll stages of this special button. Each degree will activate your

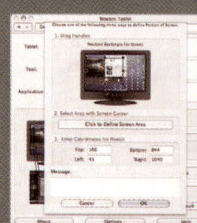
assigned option, and you can alternate through these quickly using the fixed-toggle centre button. This is best used for viewing and tool options, such as zoom and brush sizes. Speed slide options also apply, suiting your own application pace.



3: Pen settings

Select Tool>Grip Pen. In the Pen settings you can specify how this tool operates. Tilt

Sensitivity set to High will maximise the potential angles for applying painted elements, which is great for matte painters. Tip Feel can be from soft to firm, simulating the amount of media you'd apply with each stroke.



4: Mapping

Mapping settings are real godsend for on-screen artworks. Here, you can set Orientation to suit either the

right- or left-handed designer. Screen and Tablet Area options set the parameters for your Pen tool. Here, you can Portion the Screen Area to coincide with your document sizes or areas.

PhotoTools 2 Pro Edition

Tune up your photo effects using onOne Software's newly evolved plug-in

Manufacturer: onOne Software

Web: www.ononesoftware.com

Price: Pro: \$259.95 (around £177)
Standard: \$159.95 (around £109)

Spec: Mac OS X 10.4.8 or higher, supports PowerPC and Intel processors

Windows XP SP2, Vista or higher
Microsoft .NET 2.0 Framework or higher, 32-bit support

Integration with Lightroom requires Photoshop Lightroom 2 or higher

Integration with Aperture requires Apple Aperture 2.1 or higher

Photoshop CS2 (9.0.2), CS3 or CS4 32-bit

512MB RAM (1GB recommended)

OpenGL 2.0-capable video card with 128MB VRAM or higher at 1,024 x 768 or higher

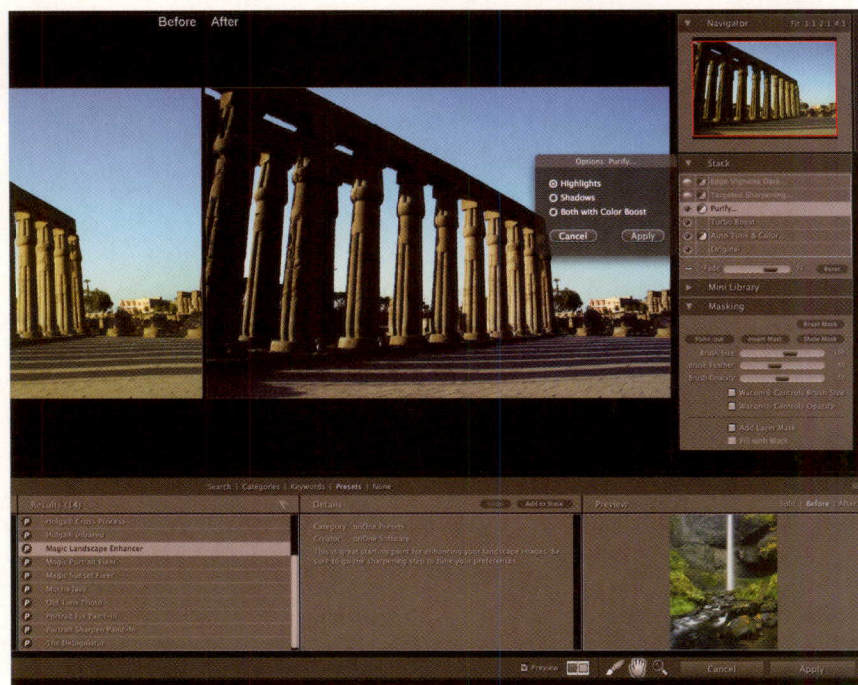
50MB disk space

Adobe Flash Player 9



SEAMLESS WORKFLOW:

Choose a PhotoTools 2 Professional Edition preset from within Lightroom 2 and the file will be handed directly to Photoshop. Here, the PhotoTools 2 Professional Edition effect is applied and then automatically returned to Lightroom 2 for further work



If you were impressed with PhotoTools 1.0, or even if you're new to the software, then you're going to love the latest edition of this plug-in. PhotoTools 2 from onOne Software provides extended creative capabilities, making photo-effect application even more accessible.

The PhotoTools 2 interface is extremely accommodating. First in the Library options is Search mode, which allows you to enter an author's name, photographic functions and even mood to find resulting effects. A set of Search drop options makes your selection even quicker. These include Version, separating Standard or Pro Edition effects, Favorites and Creator, including effects produced by onOne Software, Photoshop Hall of Fame artist Jack Davis and Kevin Kubota, creator of Kubota plug-ins. Be aware that you will benefit from more than 120 great photo effects from both Davis and Kubota only with the Pro Edition.



STACK RULES: It is well worth knowing that you are able to add multiple Categories and Preset effects to your layer stack. However, any two Preset effects cannot be stacked

The Search option is best suited to users who know exactly what they want from their photo effects. But the Details panel, next to the Results panel, really helps if you're an enthusiast experimenting with effects for the first time. Here, each is described, revealing what they do specifically and exactly why and where you should apply them.

Enthusiasts looking for a more comprehensive presentation of photo effects should consider the Categories and Presets options. The first organises effects relating to a common photographic workflow, in familiar categories such as Image Optimize, Portrait Enhance, Color Treatments and Photo Filters. The new Presets mode offers instantly applicable grouped photo effects, creating styles such as Graphic Novel Look, Old Time Photo and Magic Landscape Enhancer.

PhotoTools 2 also allows you to add your own favourite creative outcomes as Presets to be applied in future projects. Just create an effect and hit File>Save Preset. Keyword mode is another great new addition, which lets you create unique criteria searches to narrow your creative preferences.

This sophisticated plug-in allows you to itemise even further with the Stack options. This acts like the Photoshop Layers palette, with each effect split into single adjustable layers. Multiple effects can be added by

MASKING CAPABILITIES: You can paint an effect in or out from directly within PhotoTools 2 with its new Mask option if your machine has an OpenGL 2.0 video card to activate this. Results can be sent back to Photoshop with a layer mask for future editing

clicking the Add to Stack button in the Details panel, built up and manipulated to produce unique results. Adjustment layer options apply by activating the similar Photoshop layer icon, letting you alter settings such as Highlights, Shadows, Sharpening and many more.

The strength of your results is determined using the simple Fade slider. This means that you can manipulate and personalise the effect quickly and easily. If you're not keen on the process, select the Reset button to instantly revert to your original image. This may sound complex but it takes little time to master. Professionals and enthusiasts alike will benefit here, producing specific results or creating attractive coincidences, confirming the strong creative capabilities of PhotoTools 2. ■

SUMMARY: onOne Software flexes its creative muscles once again with PhotoTools 2, which provides photographers and Photoshop artists the means to complement their digital workflow with quickly applicable professional effects.

9/10

Creative Photoshop CS4

Award-winning Derek Lea presents more artistic aspects of Photoshop through his varied styles

Author/Publisher: Derek Lea/Focal Press
Web: www.focalpress.com
Price: £21.99/\$39.95
About: Wonderful images from award-winning artist Derek Lea
Unique perspectives on Photoshop
All-new Real World project chapters
Compatible with previous versions of Adobe Photoshop

Photoshop enthusiasts looking to get to grips with cool, entertaining effects and keen fans of international artist Derek Lea will make the most of this creative title.

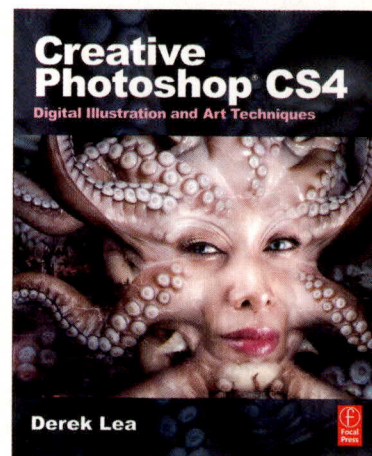
Advanced artists may look at this resource and think it lacks more mainstream styles. However, this book is about recreation as well as education. Those looking to get into popular culture sectors, such as CD art, posters, T-shirt design and editorial design, will find it beneficial in a commercial sense. Styles include comic art, screen printing, photomontage and graffiti.

Lea presents his many accomplished techniques within these pages, meaning there are many professional processes for you to explore. All projects are presented in a concise fashion, detailing exact tools and functions. Each step is illustrated with informative, full-colour thumbnails, including clear images of

toolsets and working palettes. This means you can maintain the correct workflow throughout. Time-saving tips apply, flagged up with the clock icon in the page boxouts, and mini three-step tutorials are highlighted in the main project text, addressing crucial creative key stages in-depth.

The Part Three, Real World Photoshop section is a favourite of ours, wonderfully demonstrating how to simulate traditional media digitally. Real World Collage certainly stands out, addressing how to work with multiple layers, colour adjustments and blending modes to sophisticatedly integrate numerous painted and photographic elements. There are also comprehensive sections on creating custom brush tips, addressing alpha channels and mastering Transform options. These are all advanced practices but presented in an individual way by Lea, surely reinventing your own methods.

A superb 'What you learn in this chapter' summary is a latest addition, which, along with the project Difficulty boxout, lets you make quick decisions on which project and workflow suits you best. However, these Difficulty ratings follow no noticeable order, making it a little awkward as an educational resource for its intended target audience. Also, some styles are notably more sophisticated than others, and due to the random Difficulty level order, it leaves the book looking a little jumbled and inconsistent aesthetically at times. ■



WEB RESOURCES: The absence of a resource CD with this title does put it at a disadvantage against competitor titles, but you can download resources at www.creativephotoshopthebook.com

SUMMARY: A comprehensive title that, although seeming a little dated through its project styles, presents truly professional practices. All are easy to follow and distinct, due to artistic master Lea's teachings.

7/10

Adobe Photoshop CS4 Studio Techniques

Comprehensive technique teachings for Photoshop photographers and photo stock users

Author/Publisher: Ben Willmore and Dan Ablan/Adobe Press
Web: www.adobepress.com
Price: £35.99/\$54.99
About: Revised edition with CS4 updates
Real-world production techniques
Accomplished creative chapters including Sharpening, Collage Effects and Enhancements and Masking

If you're looking for a creative resource that guides you through the ins and outs of Photoshop CS4, then this is the title for you. *Adobe Photoshop CS4 Studio Techniques* doesn't do shortcuts, presenting all examples in this title in a traditional fashion. Each is demonstrated using detailed thumbnails and in-depth content, stripping Photoshop down to its bare bones. Then it builds it back up again, chapter by chapter.

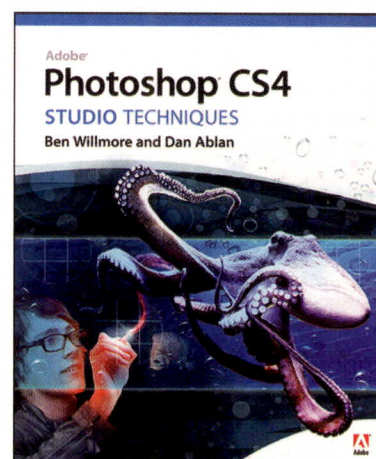
This title is as equally concerned with stimulating a professional working attitude as it is presenting attractive effects. Teachings require your attention, but this book essentially cuts through the fat to relate the best of Photoshop's creative

features. This is done through four core sections: Working Foundations, Production Essentials, Greyscale, Color and Print and Creative Techniques.

This resource starts with the very basics, relating building blocks to produce a good working practice. Screen modes, panel docks and navigation options are demonstrated, with the hows as well as the whys explained. There's even a tour of the toolbar, with fly-out thumbnails helping you navigate each one.

There are some great examples applicable in mainstream styles. These include over 40 pages of first-class retouching techniques, demonstrating how to use blending modes and Healing brushes to fix blemishes, using the Liquify filter to transform your model areas such as lips and eyes and simple ways to apply the Patch tool.

The title also delves deep into the functionality of Photoshop's Sharpening filters, presenting sophisticated methods. Include advanced layer and Curves application, adjustment layer options and colour manipulations for skin tones and lighting effects, and all the creative results underline that this title is extremely well suited for those looking to improve their professional photographic designs. ■



ONLINE EXTRAS: If you want even more from this title, explore the bonus videos, offering more related projects. These are available online at www.danablan.com/photoshop

SUMMARY: This is a book that demands your concentration but you'll reap the creative rewards, comprehending some advanced and relevant photographic effects. You'll no doubt use these to expand your styles.

9/10

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We showcase the very best of your artwork

Our Readers' gallery is your chance to see your work printed in **Advanced Photoshop** magazine. Each month we showcase the best of the entries that are submitted to us, offering a variety of impressive styles, skills and approaches.

Here, you can find out more about each featured artist and how they create their artwork, as well as their website details so you can find out more about them or see more of their artwork.

Anyone can submit images to **Advanced Photoshop** to be featured on these pages, so what are you waiting for? Get your images in to us today and win a fantastic prize.

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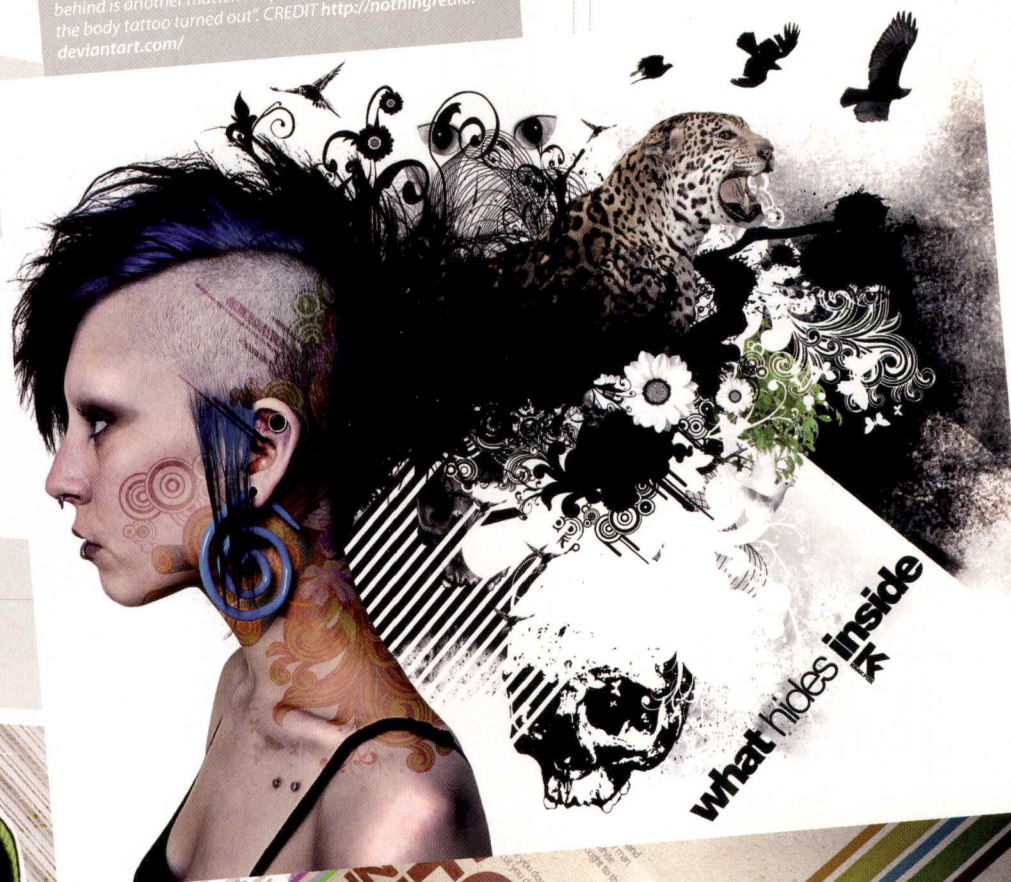
WEB: <http://krak-fox.deviantart.com>, www.advancedphotoshop.co.uk/user/Krak_Fox

"I've been a professional graphic designer for six years and currently work for advertising agency Grisdale Lesniak Swann in sunny Stoke-on-Trent. I got into Photoshop v5 when I was at college and have been hooked ever since – so much so that I even did my university dissertation on the joys of being a Photoshop addict.

I took the leap to CS4 recently and have never looked back. That said, in building my career as an award-winning commercial designer, my personal Photoshop work took a back seat. It's only been since late January that I decided to do my own projects in my spare time. I approach a project by finding a compelling starting image and going crazy with elements. I'll then start stripping back and rearranging layers and the final piece 'evolves' out of the chaos.

I was inspired by artists in **Advanced Photoshop** and never thought I could produce works of a similar standard. But my advice to anyone who reads this is to keep doing the tutorials and run with them. You never know where you'll end up!"

WHAT HIDES INSIDE: The model struck me as being contradictory in that she had this very calm and blank expression but a very loud and expressive style to her. This led me to imagine that beyond this calm exterior was a maelstrom of thoughts and emotion. In front she's calm – but behind is another matter. I'm particularly happy with the way the body tattoo turned out". CREDIT <http://nothingreal0.deviantart.com/>



SOONER OR LATER: I saw this amazing photo by ferreson. deviantart.com and was instantly inspired. The subject seemed to be running scared from something unknown. This inspired the inclusion of some bleak typography. I then 'trapped' her inside the image with interwoven layers of vectors and texture.

Readers' gallery

BALCONY: "A 3D render with post-production in Photoshop. It was a remake of a picture I made when I was on a holiday"



Rudyono Soerodikromo

WEB: www.genixdesign.nl

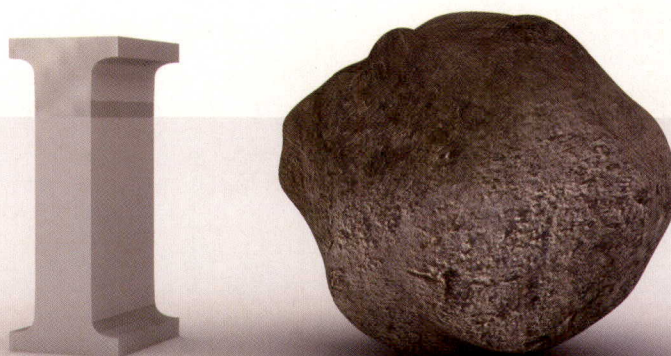
"Being born a dreamer, I always had the need to visualise my dreams and fantasies. It all started with pen and paper, and I first worked with Photoshop about six years ago. I also began to learn how to work with 3D programs, such as CINEMA 4D and Maya.

I use everything I see, in my dreams or in the real world, as an inspiration for my work, which makes it unique. It's a good feeling to share what I dream about and inspire people with it.

Five years ago I started my own company called Genixdesign; now I am able to do what I love and get paid for it! In the future, I hope to produce work for major companies like Coca-Cola or Nike, because their projects are always sophisticated, knowing how to trigger the right target group."



DIGITAL PEACOCK: "A 3D/2D combination of an abstract peacock. The render was made in CINEMA 4D and the colouring in Photoshop"



I ROCK: "This is a 3D concept I had in mind for a really long time. Visualising words is one of my favourite habits"



COKE: Luca's work is inspired by nature – animals and flowers in particular, which can be seen in this colourful illustration

Luca Molnar

WEB: <http://lucamolnar.com/>, <http://lucamolnar.blogspot.com/>

"I'm a graphic designer based in North Hungary, and I got into creating illustrations four years ago. I'll finish high school this year, so I can focus on graphic design even more.

Since I was little, I loved drawing – it was always my hobby. In high school I specialised in computer technology, so I started to become interested in Photoshop and how to make graphic design. I won several competitions around this time, and then I started working in this field.

Many things in my life have inspired me; my dad used to be a zoo director and I basically grew up in the zoo. I think it was important for me to see all those animals and flowers every single day. You can see in my illustration that I really like using animals and flowers. Of course, I'm inspired by a lot of amazing artists, too. I think there are so many great graphic designers, illustrators and animators out there, and I just love looking at their artwork. Another great inspiration to me is magazines and photos. Now I'm working with some magazines and it's very exciting. I always love collaborating with other designers or photographers."

THERE'S ALWAYS HOPE: Another illustration showing off Luca's signature style of bright, floral-themed elements and bold colours. This is actually an illustration to go with a poem, which can be seen on Luca's website



Readers' gallery



THE TWINS: "This is one of my favourite pieces. It was actually inspired by a small figurine that seemed to stare at me endlessly as I sat at my desk. The twins appear sullen, yet faithfully pound away on their drums as if to provide reassurance that everything is okay."

Rachel Walker

WEB: www.rachelwalkerart.com

"I'm a 36-year-old artist from Barboursville, West Virginia. My early interest in traditional photography went unfulfilled until years later, when taking pictures of my daughter Kylie provided inspiration to begin using Photoshop. My interest in digital art grew as I experimented with techniques and quickly became enamoured by the possibilities of the new medium.

For me, the creative process is all consuming. I can be at my computer and not even notice that the day has turned into the evening. I'm an entirely self-taught artist, creating or modifying all of my images with Photoshop. Scanning physical objects in a 2D scanner is often used in the process of creating my pieces.

I think of my work as a visual circus, a place where normal meets odd, where the most unusual subjects' beauty is found when the boundary between peculiar and pleasant is challenged."

CAT AND CANARY: "This piece explores the nature of relationships, and raises questions about all of the circumstances that lead to how and why certain relationships exist"

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Entry information

Send an email with low-resolution versions of your best Photoshop work (no more than three images please; we will contact you for print-res versions should you be selected), along with a brief bio about yourself and your artwork, plus details of the course that you are currently studying to apstudentshowcase@imagine-publishing.co.uk.

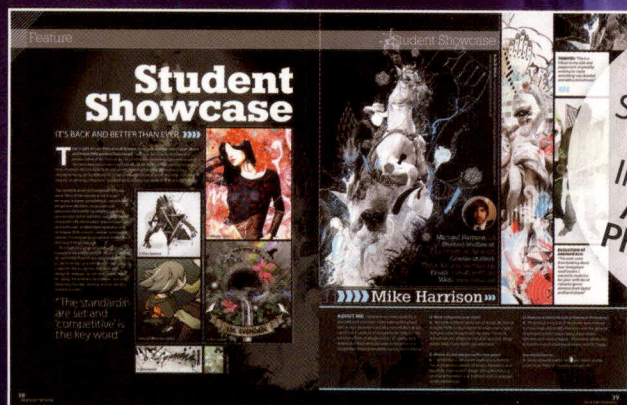
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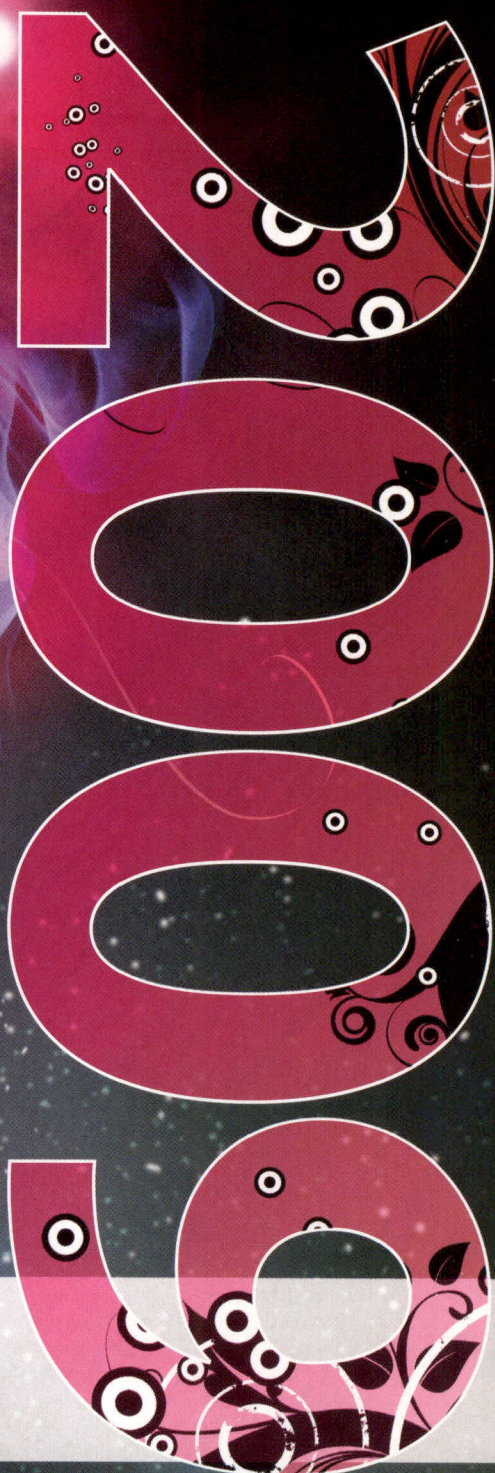
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LAST YEAR'S STUDENT SHOWCASE WAS FEATURED IN ISSUE 44 OF ADVANCED PHOTOSHOP



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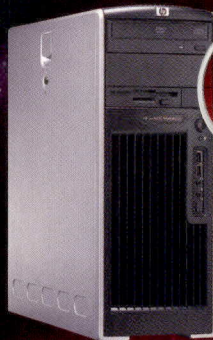
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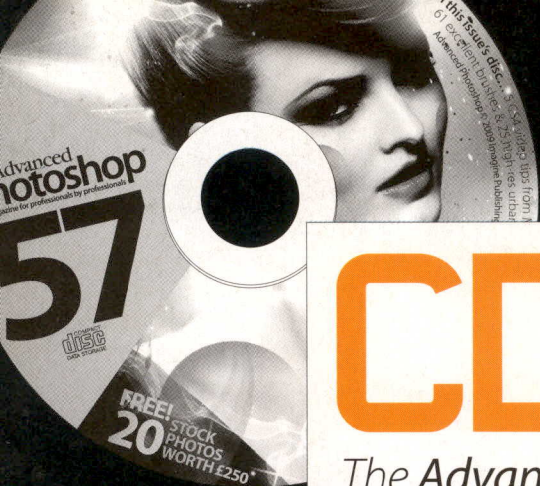
Freefone: 0800 038 8883

Email: salesdesk@misco.co.uk

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*See misco.co.uk for full cash back details



CD contents

The Advanced Photoshop resource disc contains a whole host of essential extras and the project files for this issue's tutorials

How to use the Advanced Photoshop CD

RUNNING THE DISCS

These discs have been compiled to run on Windows XP and Vista and Mac OS X.

WINDOWS USERS

The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme' file if there's one present to find out which files you need to launch to run the CD interface.

APPLE MAC USERS

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead:

1. Double-click the CD icon on your desktop.
2. Read the 'readme' file if there's one present to find out which files you need to launch to run the CD interface.

LICENSING

Some software on this disc is shareware, which means that if you continue to use the program, you should register it with the author and in some cases pay. Freeware programs that may be included can be used free of charge indefinitely. Trial versions of software are either time-limited (eg, they will stop working after 30 days) or have some features disabled.

Welcome back... and do we have a stellar resource CD for you this issue! We know times are tough and finding the pennies to purchase high-resolution stock is hard to come by. That's why we've teamed up with TurboPhoto.com to provide our readers with £250 worth of stunning stock. These examples include a mix of model, nature and architecture photography, among others.

We've also supplied you with 61 brushes split over four decorative brush sets. Kindly supplied by freelance artist Susan Liberty, these brushes can be used with large sizes, reaching 2,028 to 2,500 pixels. If you'd like to sample more of her brush styles visit www.brushportfolio.com.

The gang at MediaRoots, the leading UK provider of video-based training for multimedia software, has given us five video resources that will help you understand the latest functionality of the Photoshop CS4 interface and its creative options.

Our helpful PDF files, recently updated, feature once again. These include Helpdesk and Resource sections from the previous five issues of **Advanced Photoshop**. The Exposure section excels once more. For your chance to feature, join at www.advancedphotoshop.co.uk and get uploading.

The Advanced Photoshop team

Project files

Take it to the next level

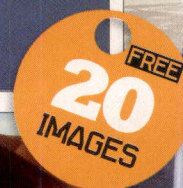
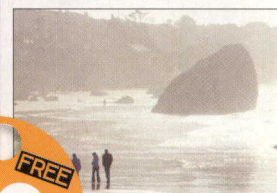
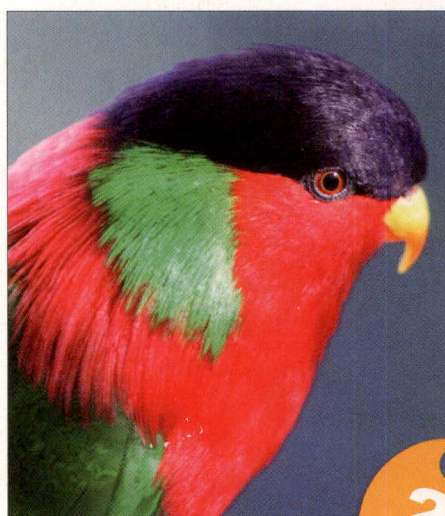
This month's tutorials include a head-to-head between two international artists, as well as professional cutouts and retouch methods, all teaching you top techniques.



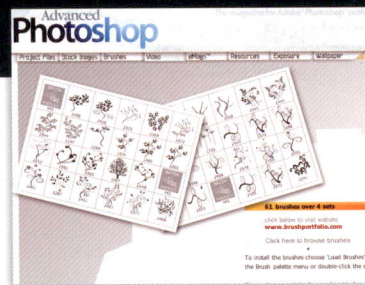
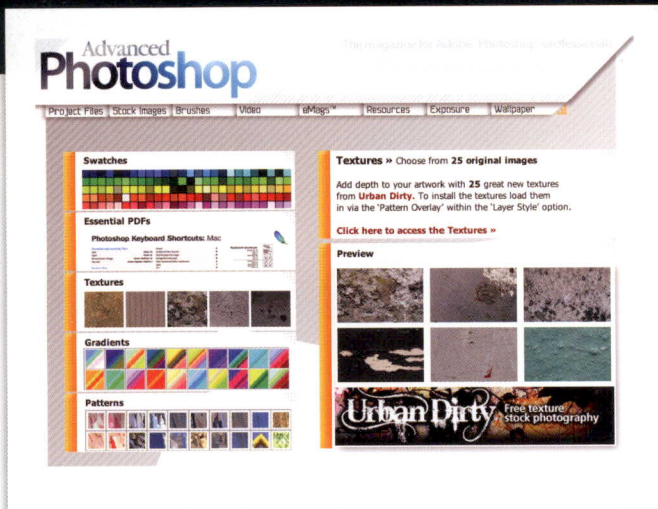
Stock images

£250 worth of photo stock images from TurboPhoto.com

TurboPhoto.com (www.turbophoto.com) has provided you with 20 royalty-free images, including breathtaking landscapes and skylines, nature photography and model shots. All examples are set at high-resolution sizes, so detail is assured in your design projects. Normally costing \$19, that's £13, each, we're providing this collection of stock totally free of charge. Enjoy!



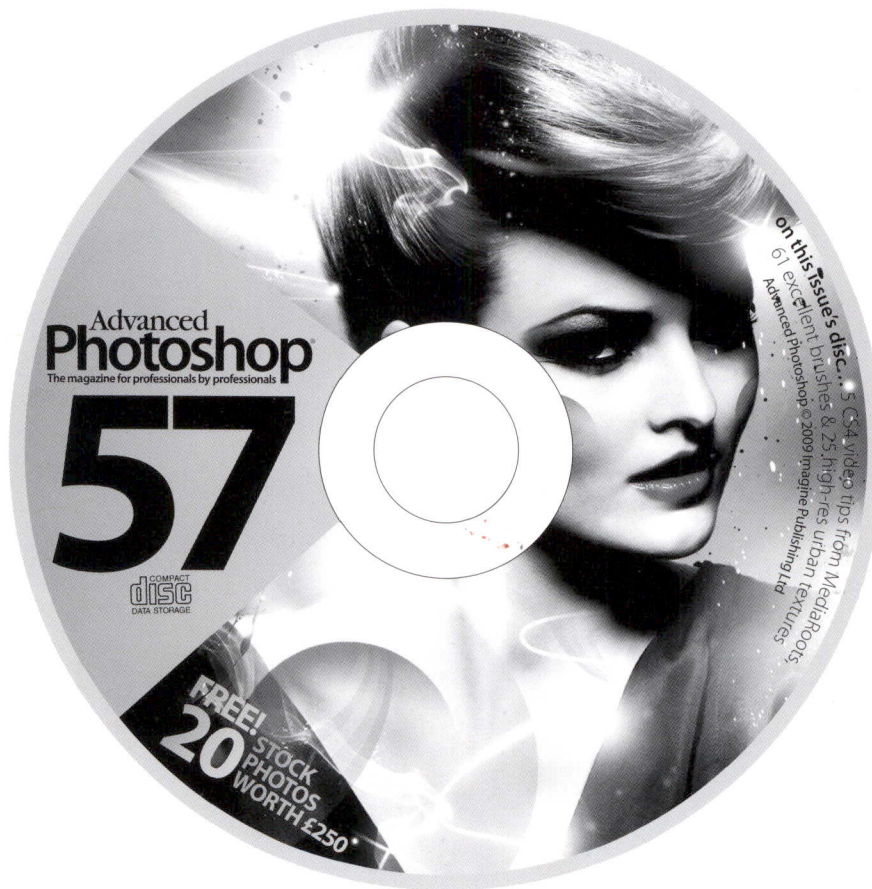
*All stock photos, fonts and brushes supplied on your CD are free for noncommercial use only. To use them commercially, go to the relevant site to purchase your chosen image



Brushes & textures

61 brushes and 25 textures

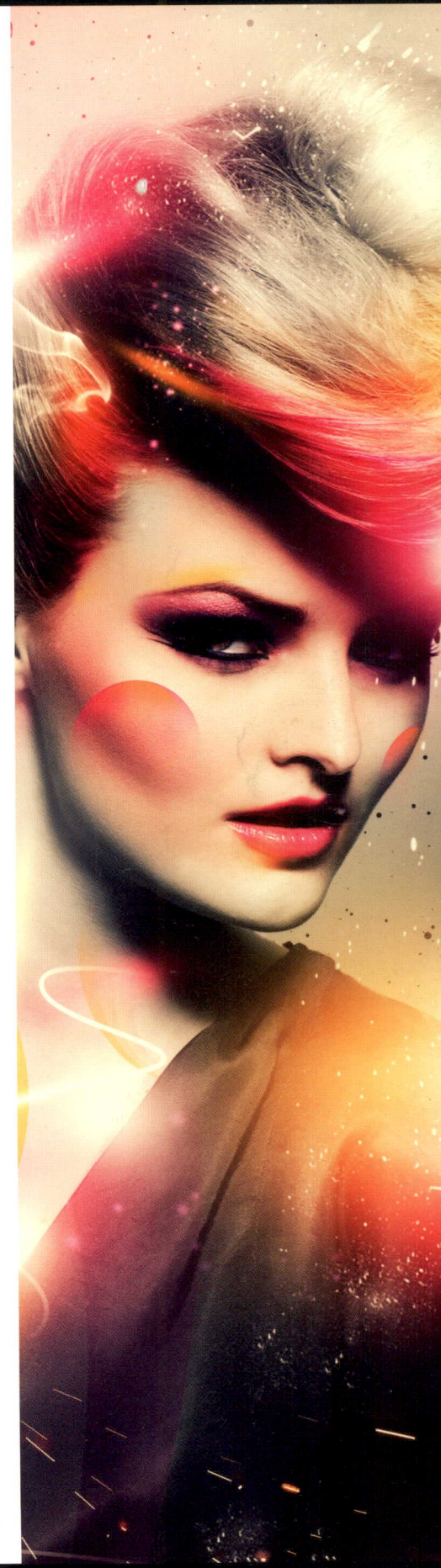
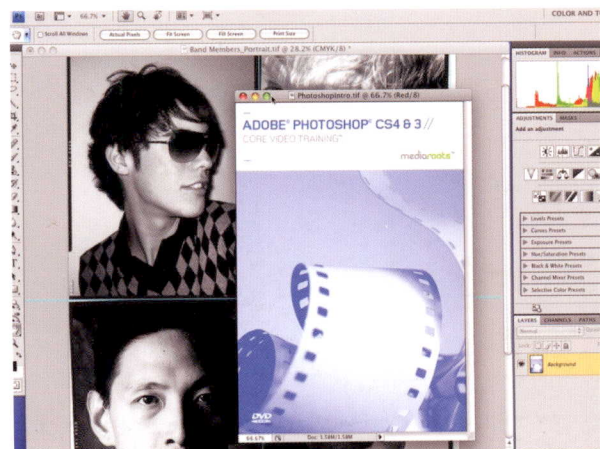
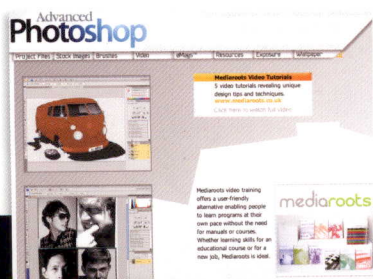
You can use these decorative high-resolution brush sets, reaching 2,028 x 2,500 pixels, in your non-commercial projects. These have been kindly supplied by Susan Liberty (www.brushportfolio.com). Textures include 25 great grunge example from Urban Dirty (<http://urbandirty.com>).



Extra resources

MediaRoots video resources

This month Advanced Photoshop has teamed up with leading British video training provider MediaRoots (www.mediaroots.co.uk). The five video resources supplied and included on this CD explore the latest functions in the Photoshop CS4 interface.



ELIXIR FOR DESIGNERS

CPDA-1 WHOLE BLOOD (HUMAN)

SINGLE BLOOD BAG
For collection of 250 ml. of blood.
35 ml. Anticoagulant Citrate Phosphate Dextrose
Adenine Solution, containing
Citric Acid (hydrous) U.S.P. 114 mg.
Sodium Citrate (hydrous) U.S.P. 921 mg.
Monobasic Sodium Phosphate (hydrous)
U.S.P. 77.7 mg.
Dextrose (anhydrous) U.S.P. 1.02 g.
Adenine 9.63 mg.

• Sterile, non-pyrogenic fluid path.
• Do not use unless the anticoagulant is clear.

DO NOT VENT

CAUTIONS:
1) Store blood within a 2° range between 1° and 6° C.
2) Cross-match before transfusion.
3) Identify recipient as partner to cross-match.
4) Do not add medication to this blood.
5) Mix blood thoroughly immediately before use and do not warm before administration.
6) Infusion set must have a filter.
7) See circular for dosage information.

Collected and Typed by : _____
Manufactured by : _____
Lot No. _____

Donor Number _____
ABO Blood Group _____
Rh Type _____
Do not infuse after _____
Serology : Non-reactive to _____
Test _____

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Blood Transfusion © Ronen / #3656383
XL Standard / 6 credits (£ 3.60)

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